

Story & Art by
RUMIKO TAKAHASHI



Urusei Yatsura

14

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Urusei[★] Yatsura

★
Part 27



The background of the page is decorated with several light gray stars of varying sizes. There are three small stars in the top left, one medium star in the top center, one small star on the left side, one medium star on the right side, and one small star at the bottom center.

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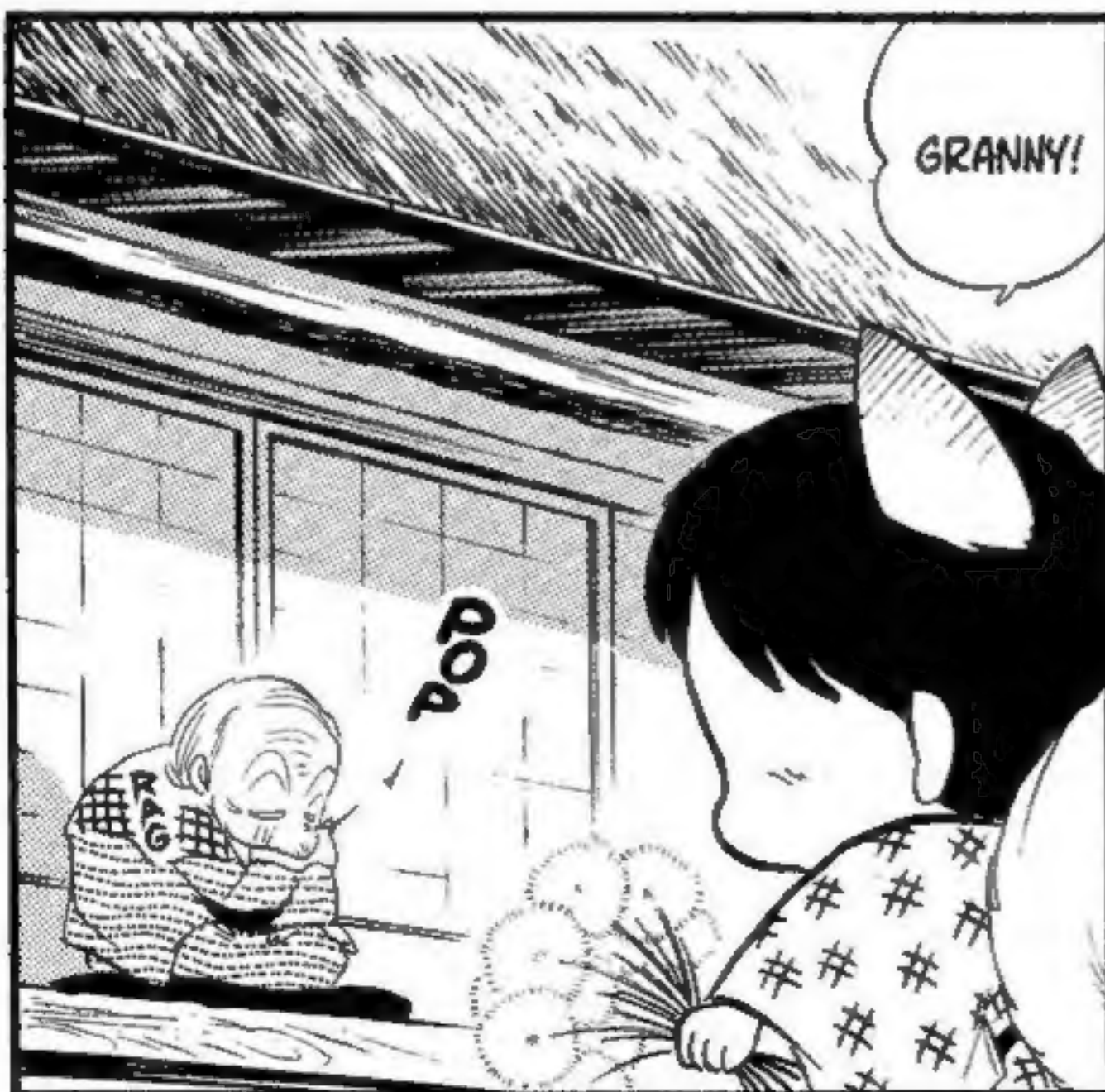
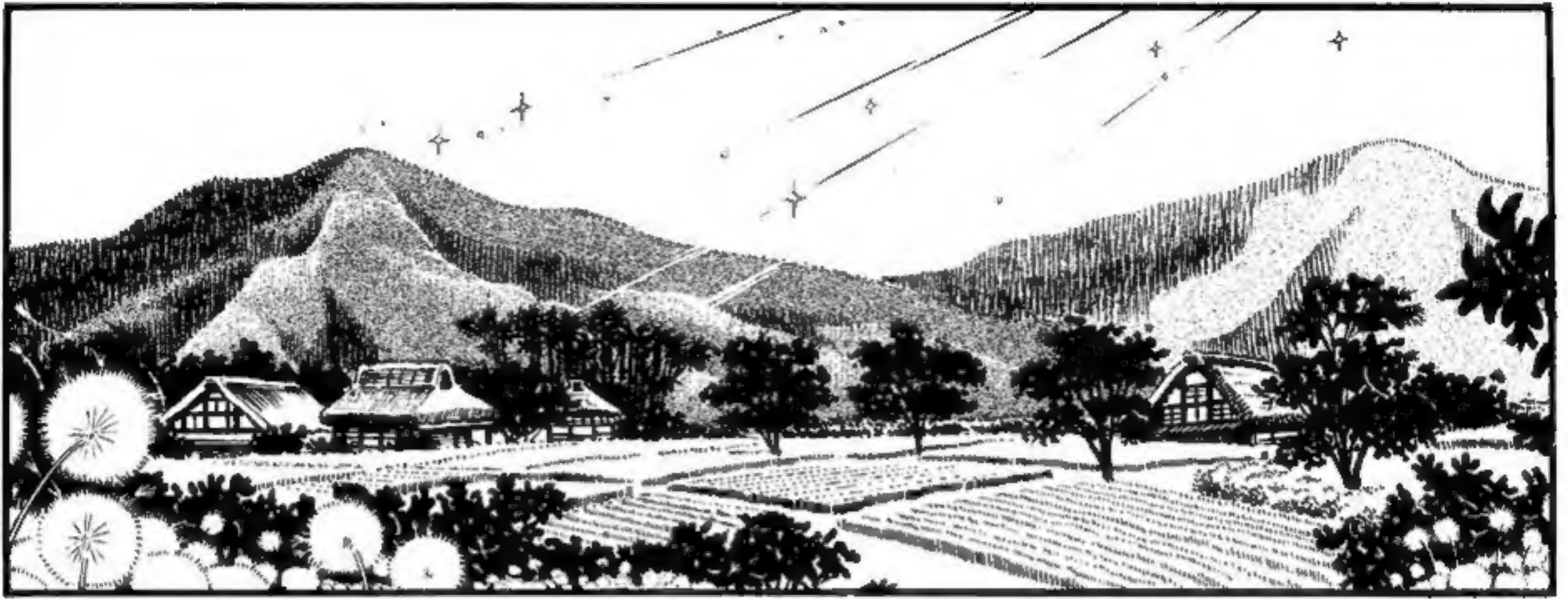
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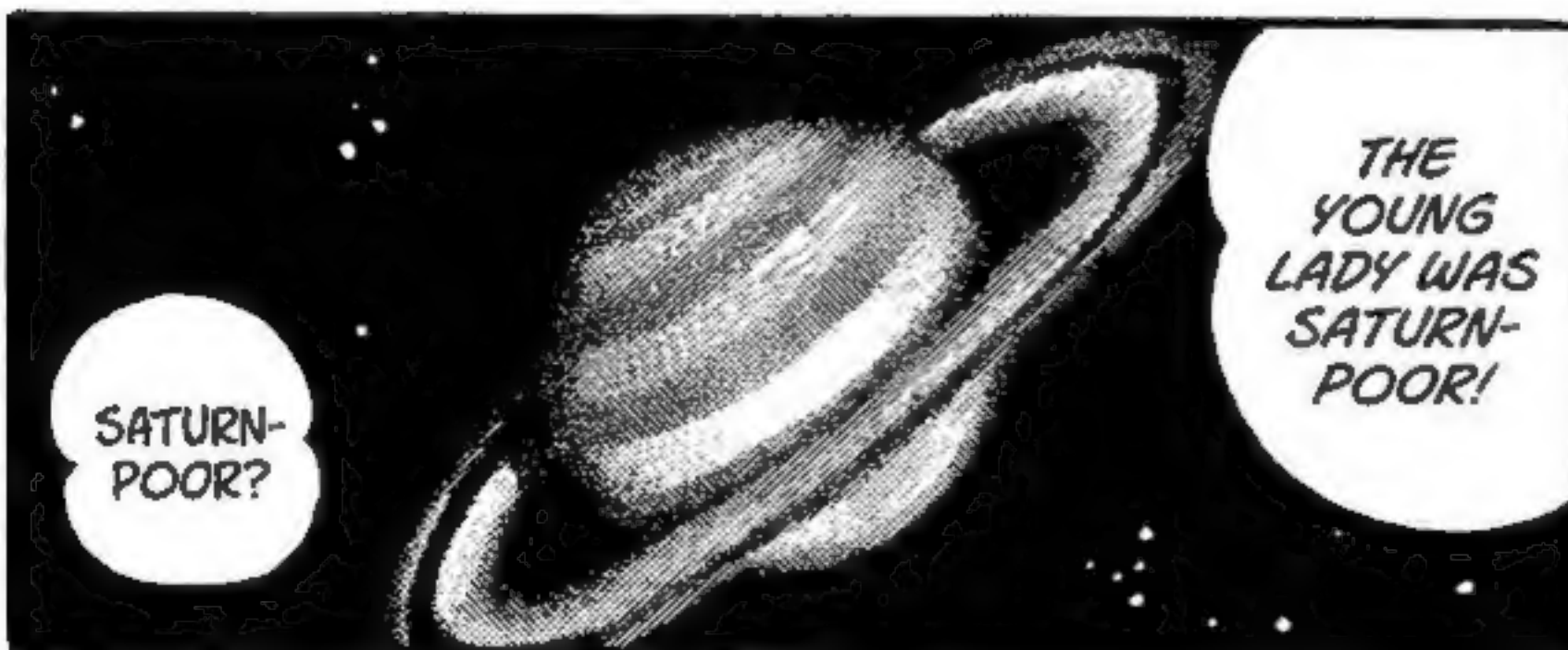
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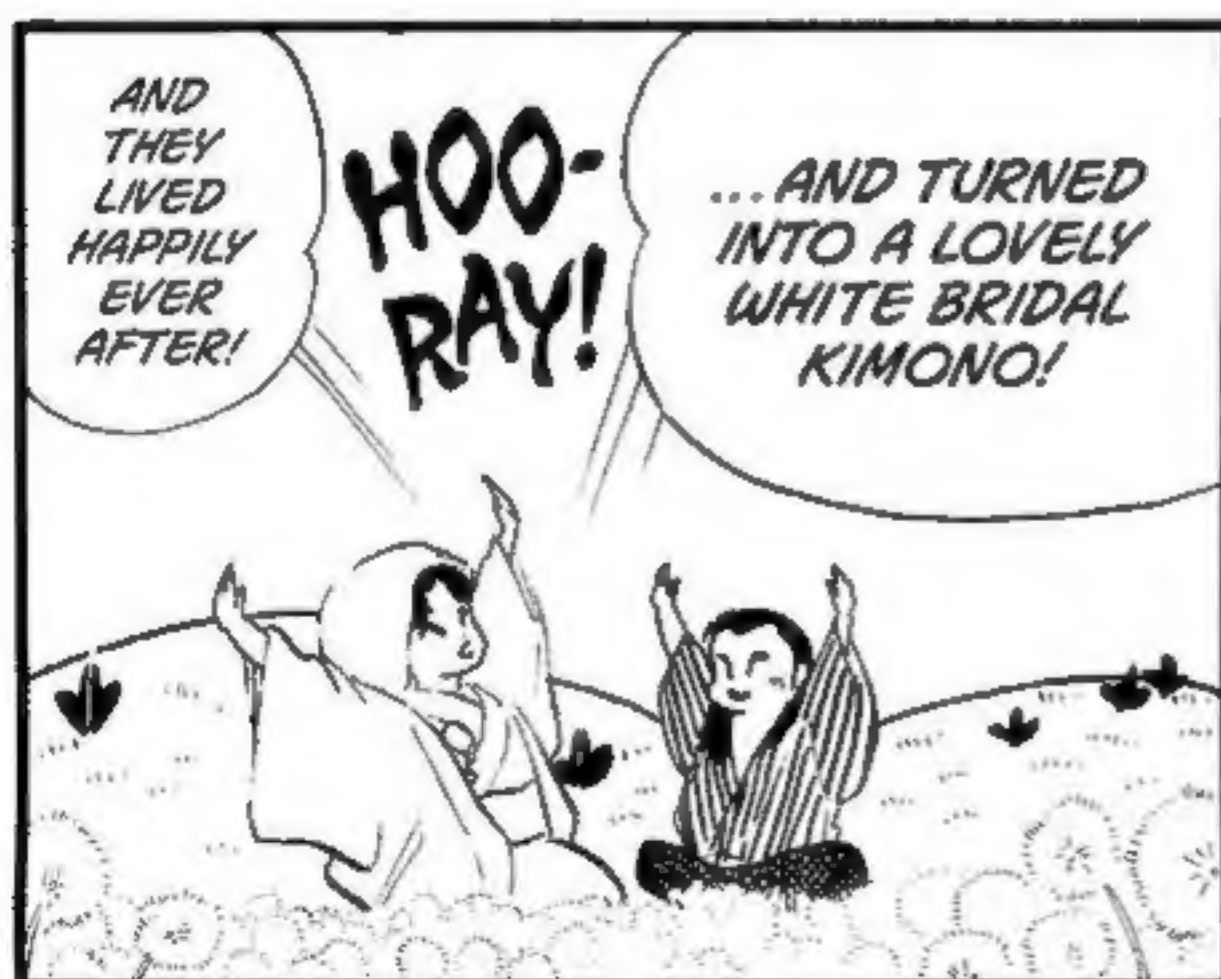
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CHAPTER 1: FOX TAKES A BRIDE

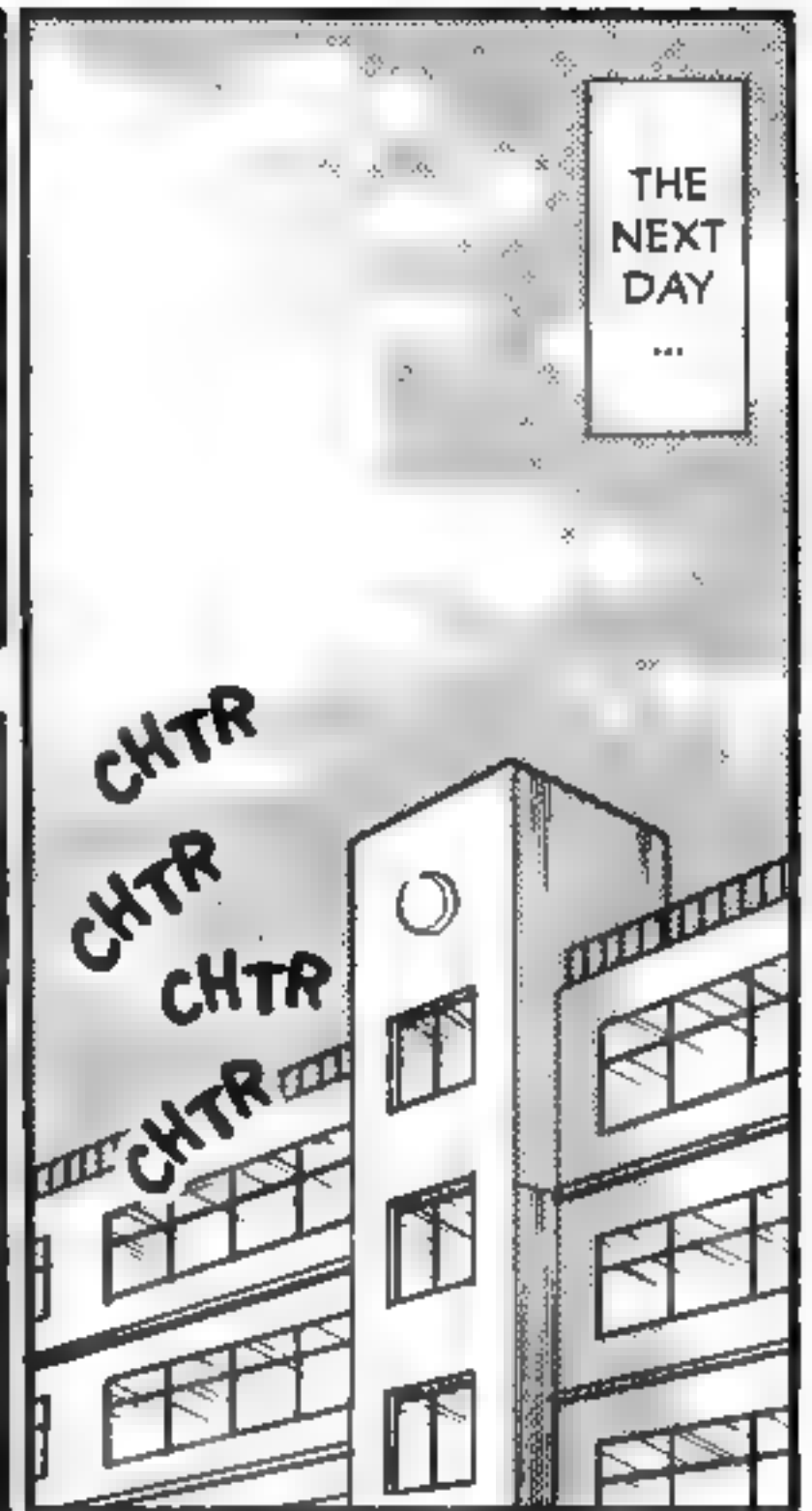


















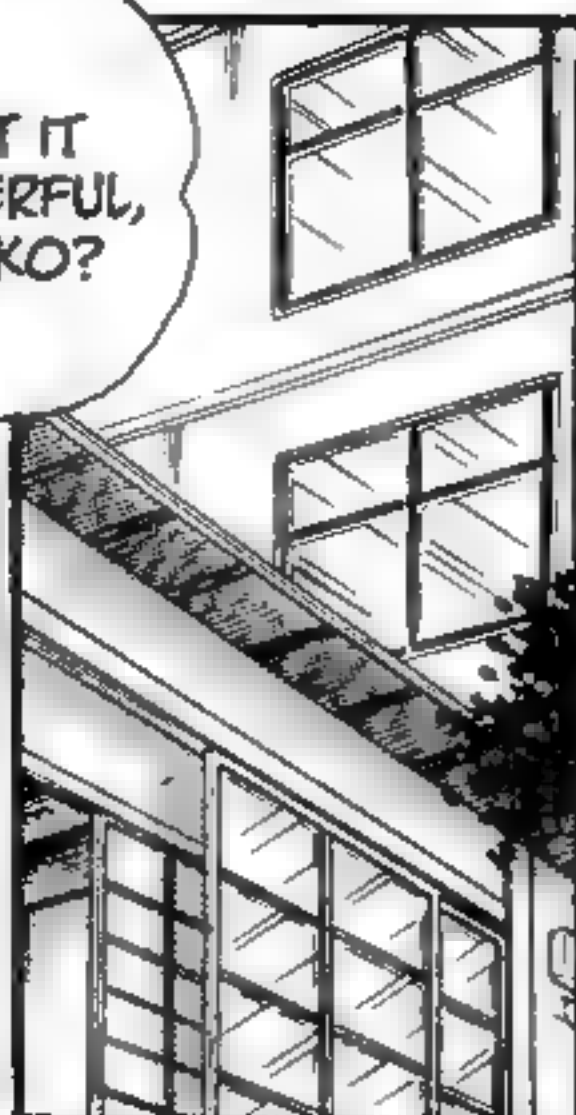








ISN'T IT
WONDERFUL,
MASAKO?



I'M HERE
TO TAKE
SHINOBU AS
MY BRIDE!



RYUNOSUKE IS
FINALLY TAKING
A BRIDE!



LET'S
GO,
RYUNO-
SUKE!

THERE'S
NO TIME!



I TOLD
YOU I DIDN'T
WANT TO
WEAR THIS!

ENOUGH IS
ENOUGH!

EVERYONE'S
DOWN IN THE
COURTYARD!







CHAPTER 28

PLANET STRONGFOOD



PLANET
KAPPO,
SPACE
EXPLORA-
TION
MISSION
LOG.

DAY X,
MONTH O

THE VOYAGE
IS ON TRACK.
NO CHALLENGES.
NO NEW
DISCOVERIES
EITHER.
QUITE DULL...

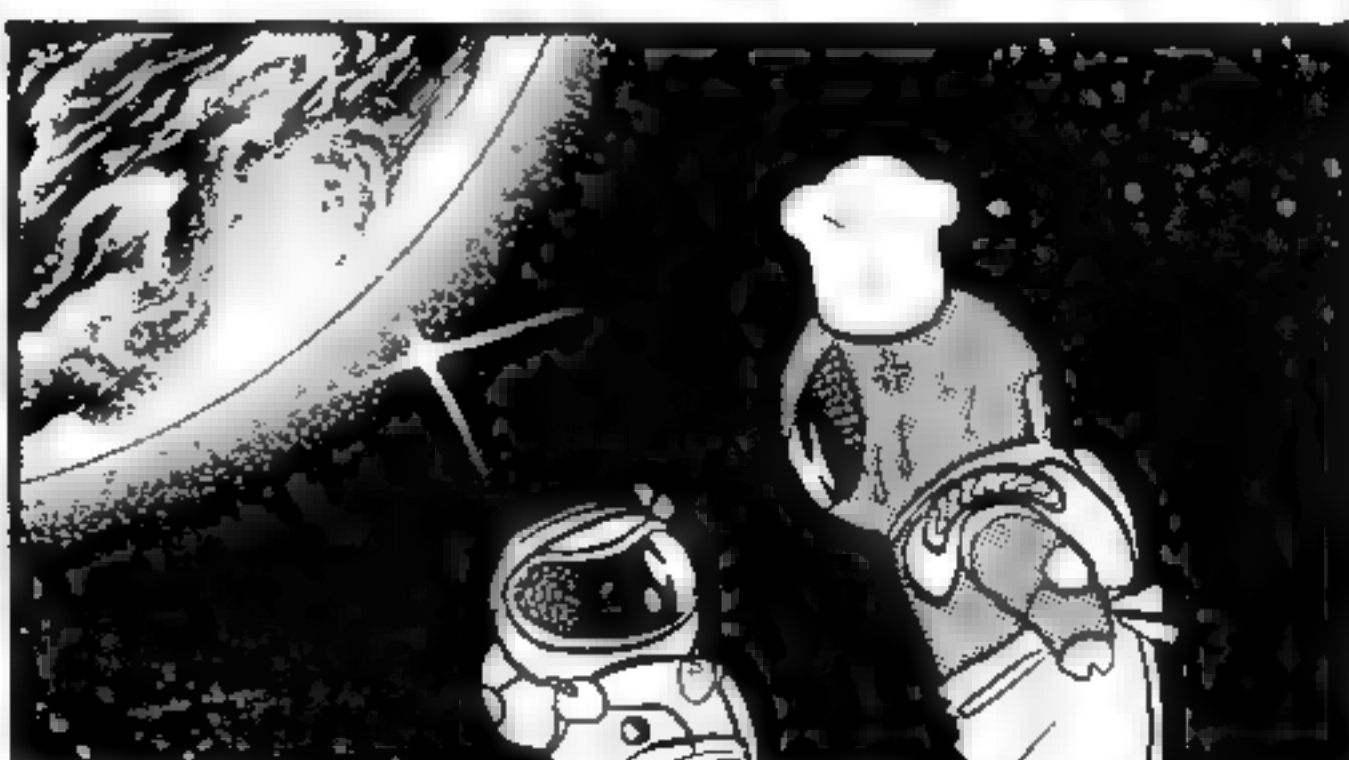
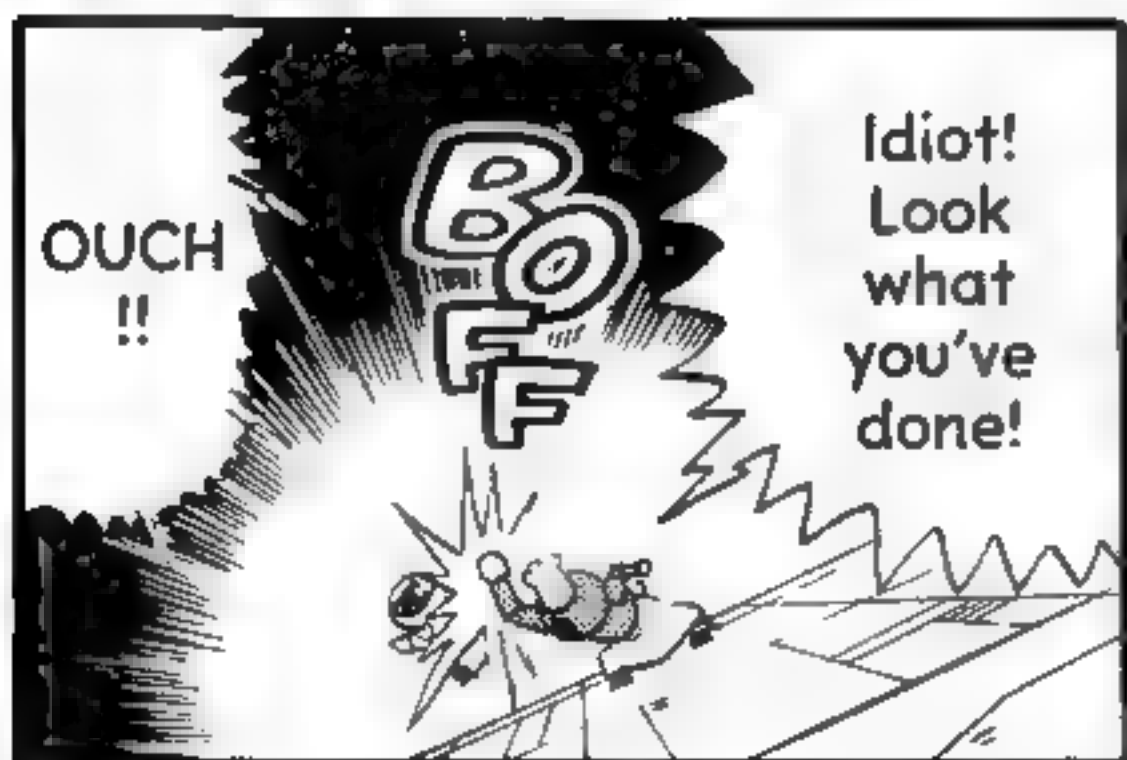
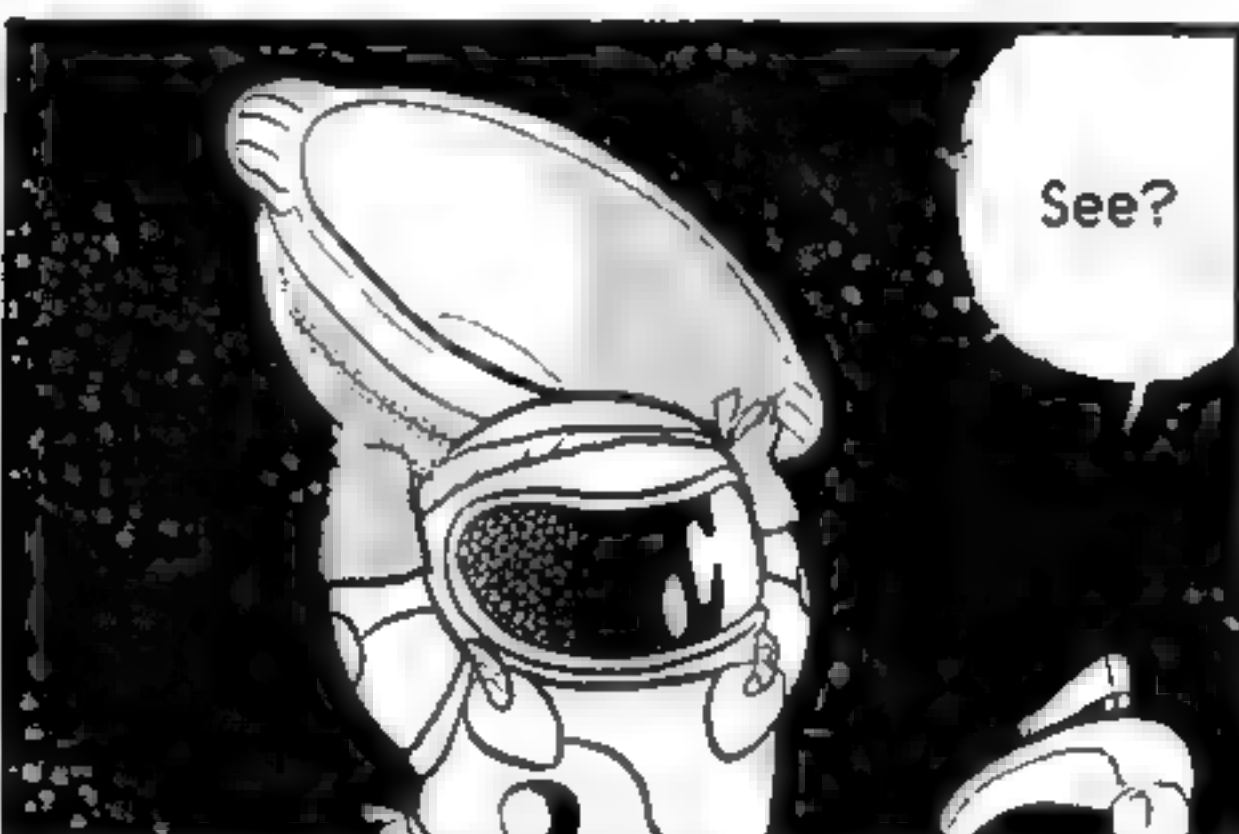
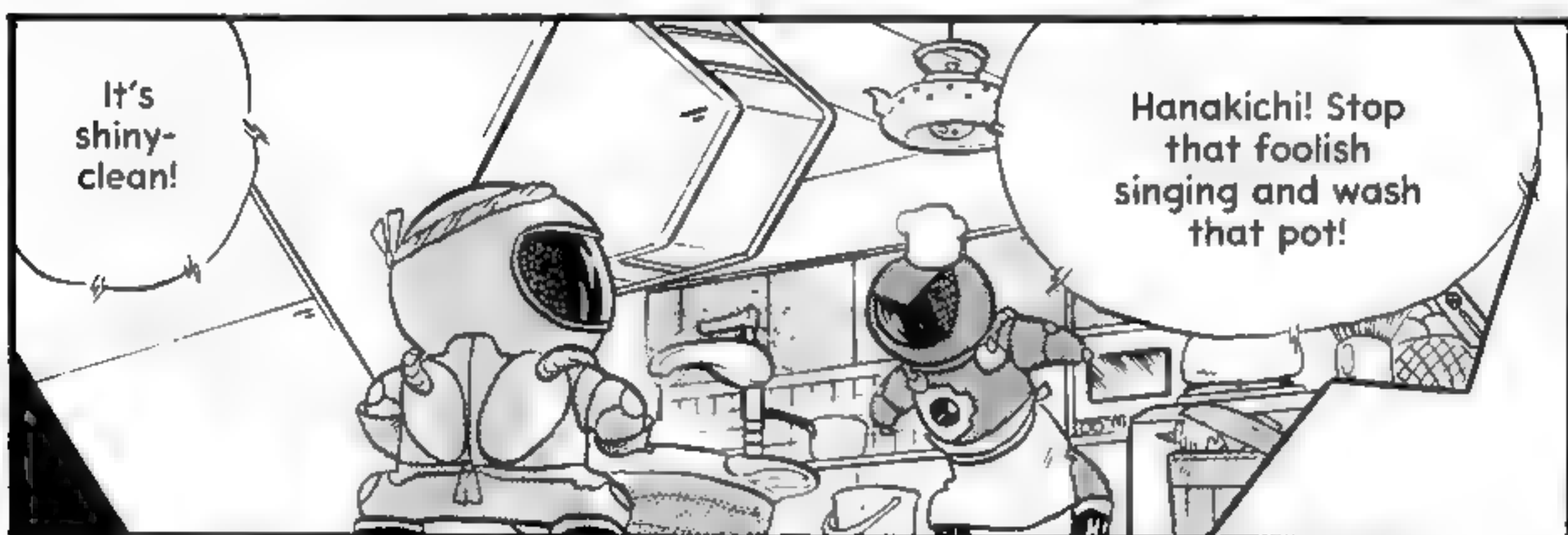
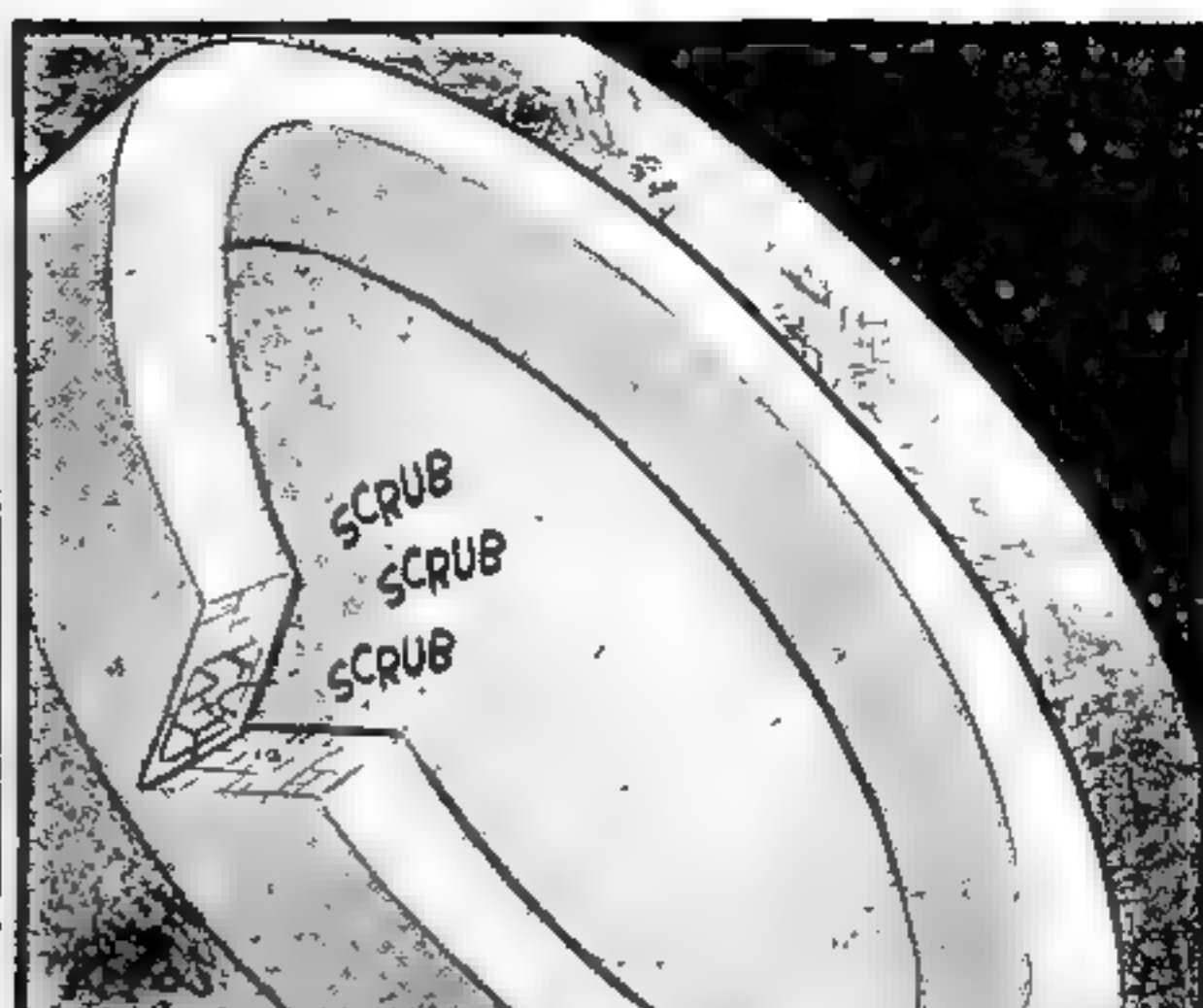
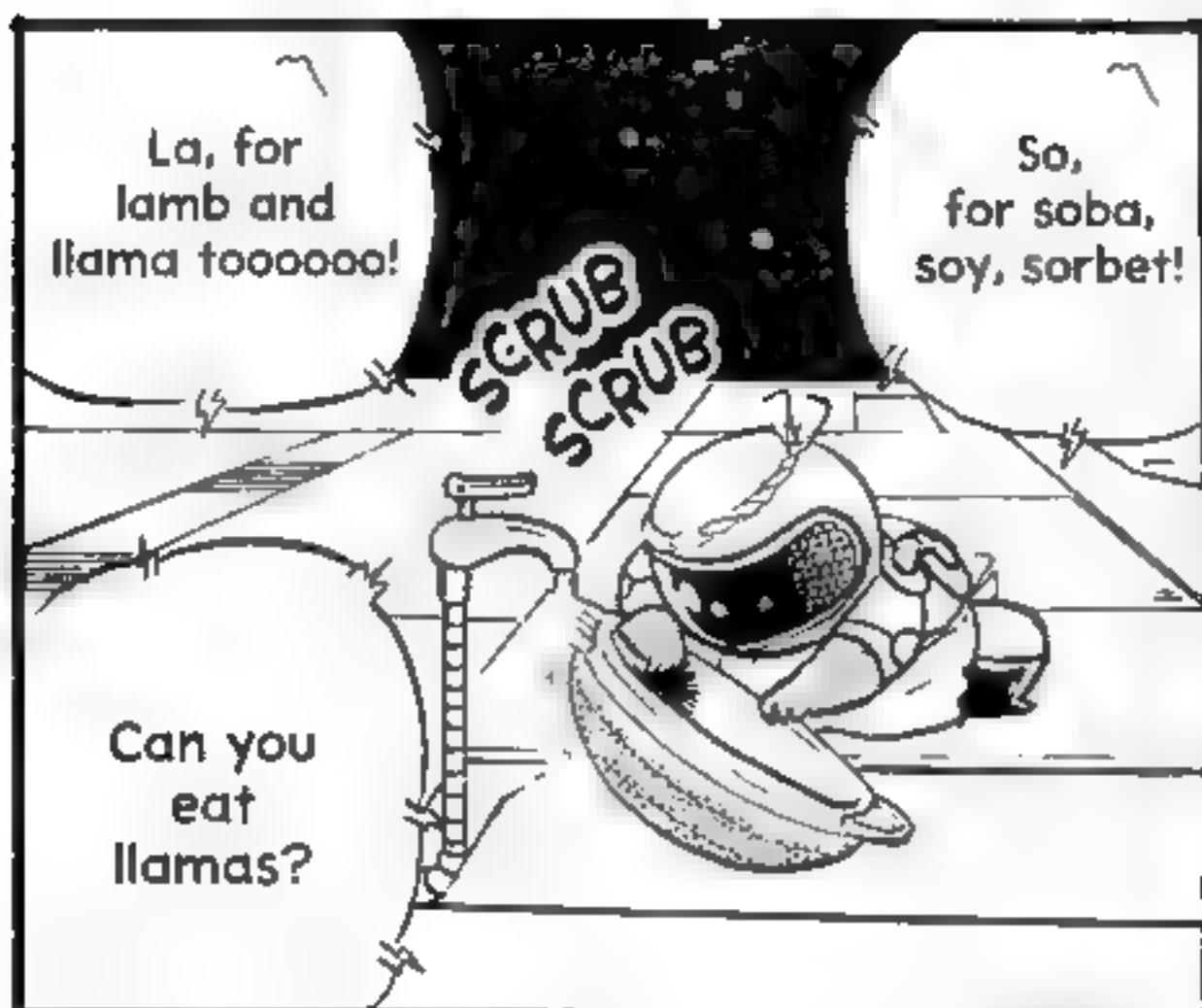
Fa,
fajitas, fava
beeeans!

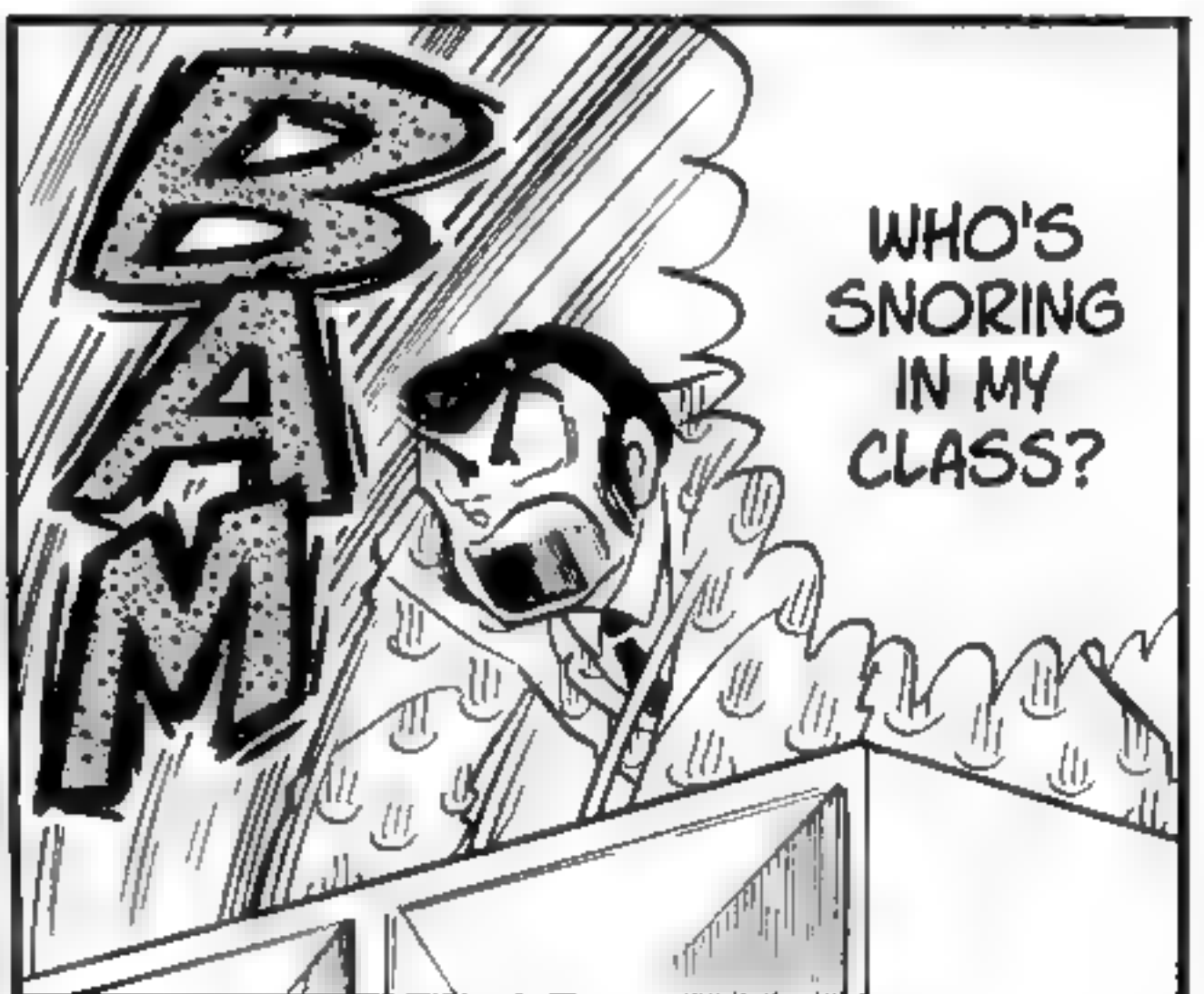
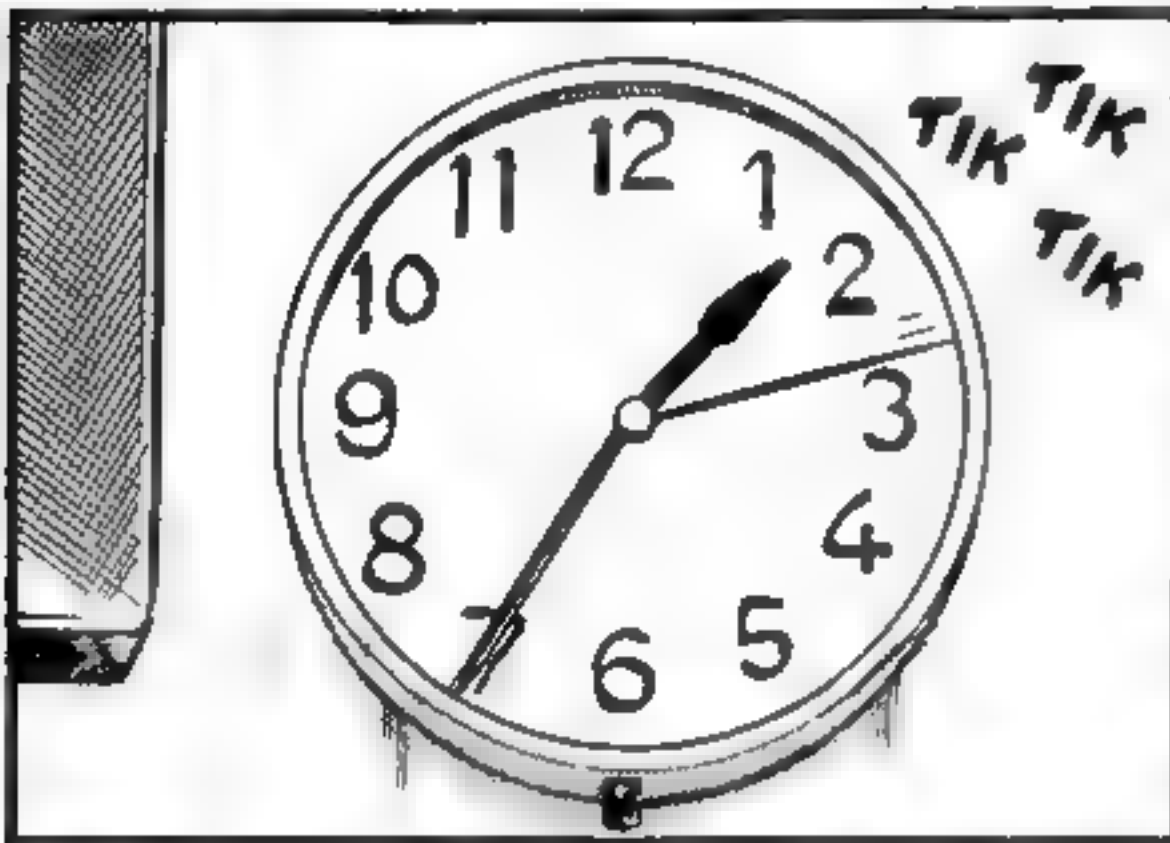
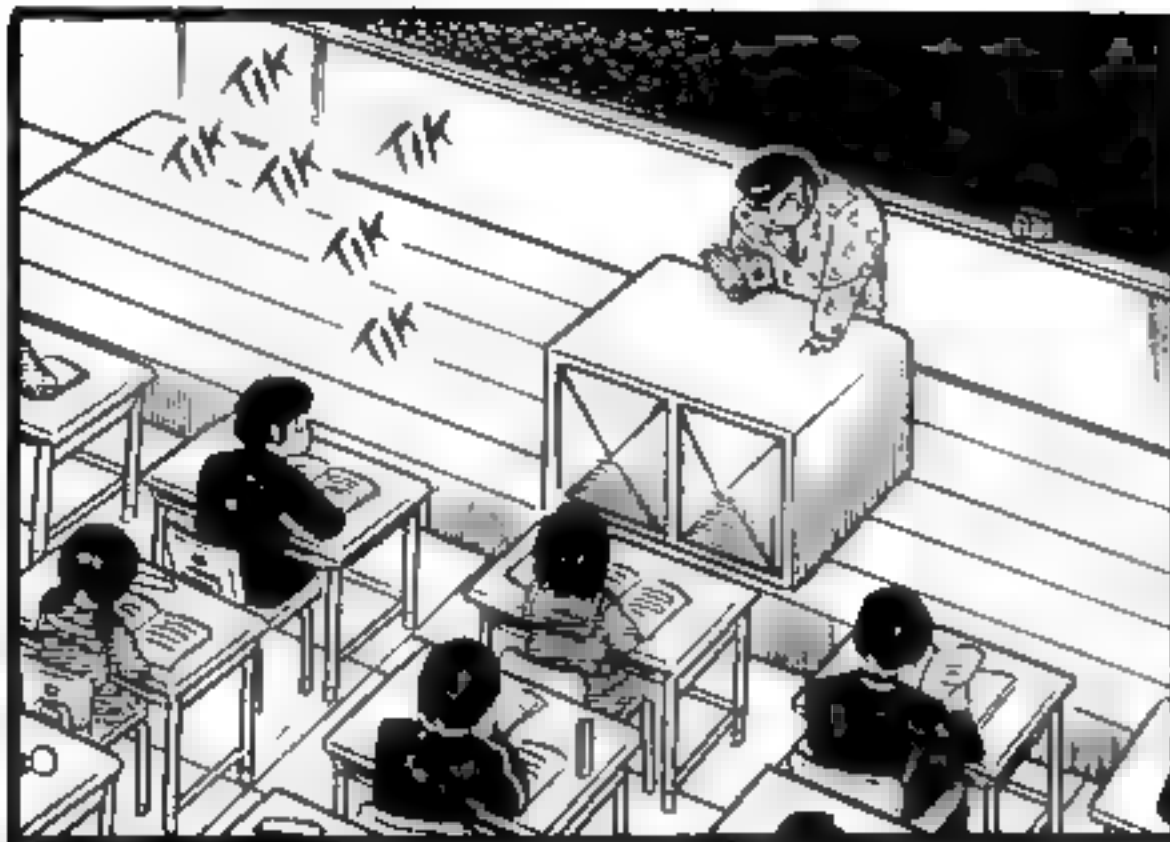
Gosh,
I'm
getting
full!

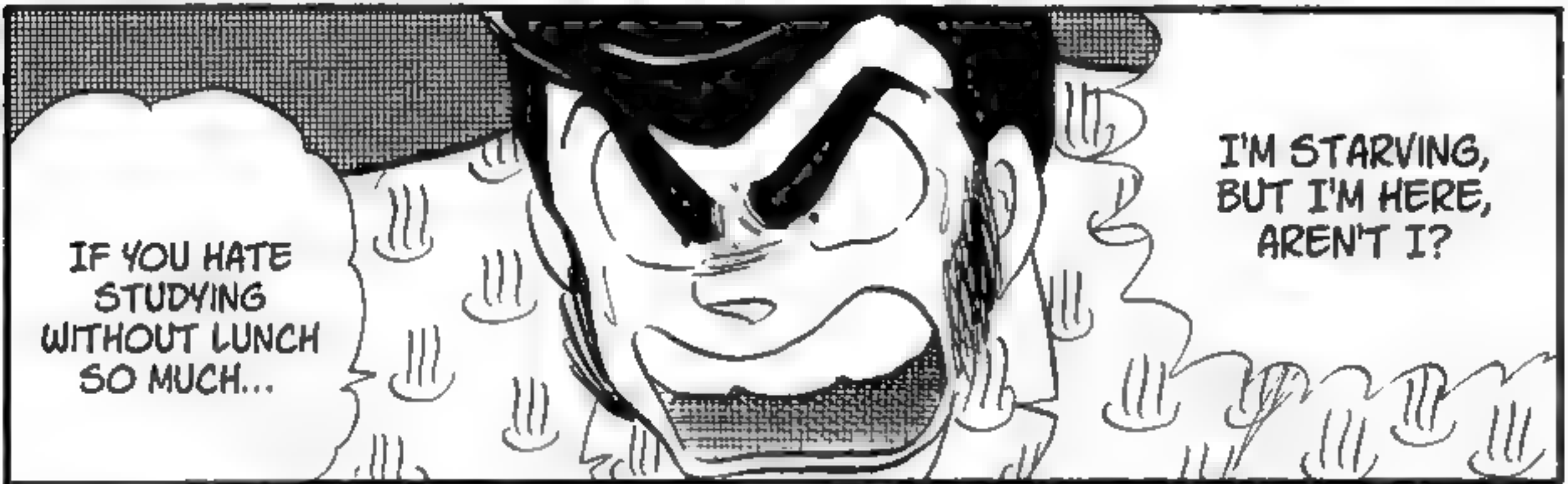
Re,
refrigerator
reeeee!

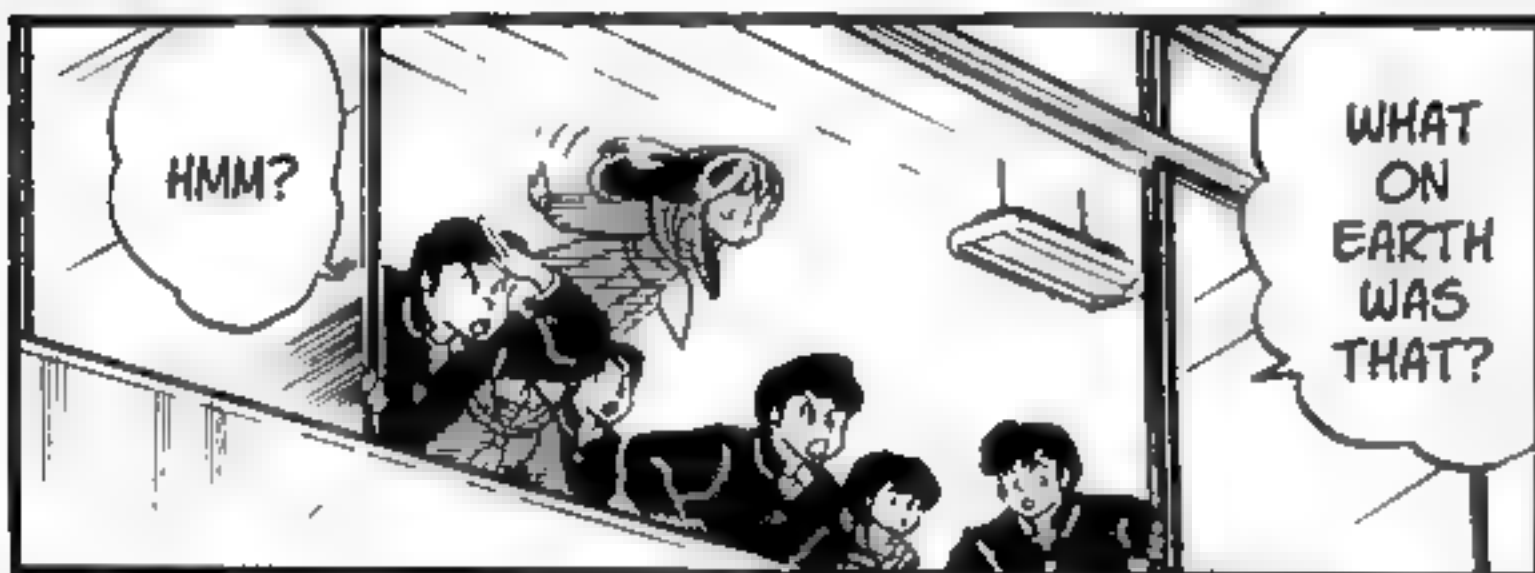
Mi, for
milk and
minced
meat too!

Do,
a donut!
A yummy
donut!









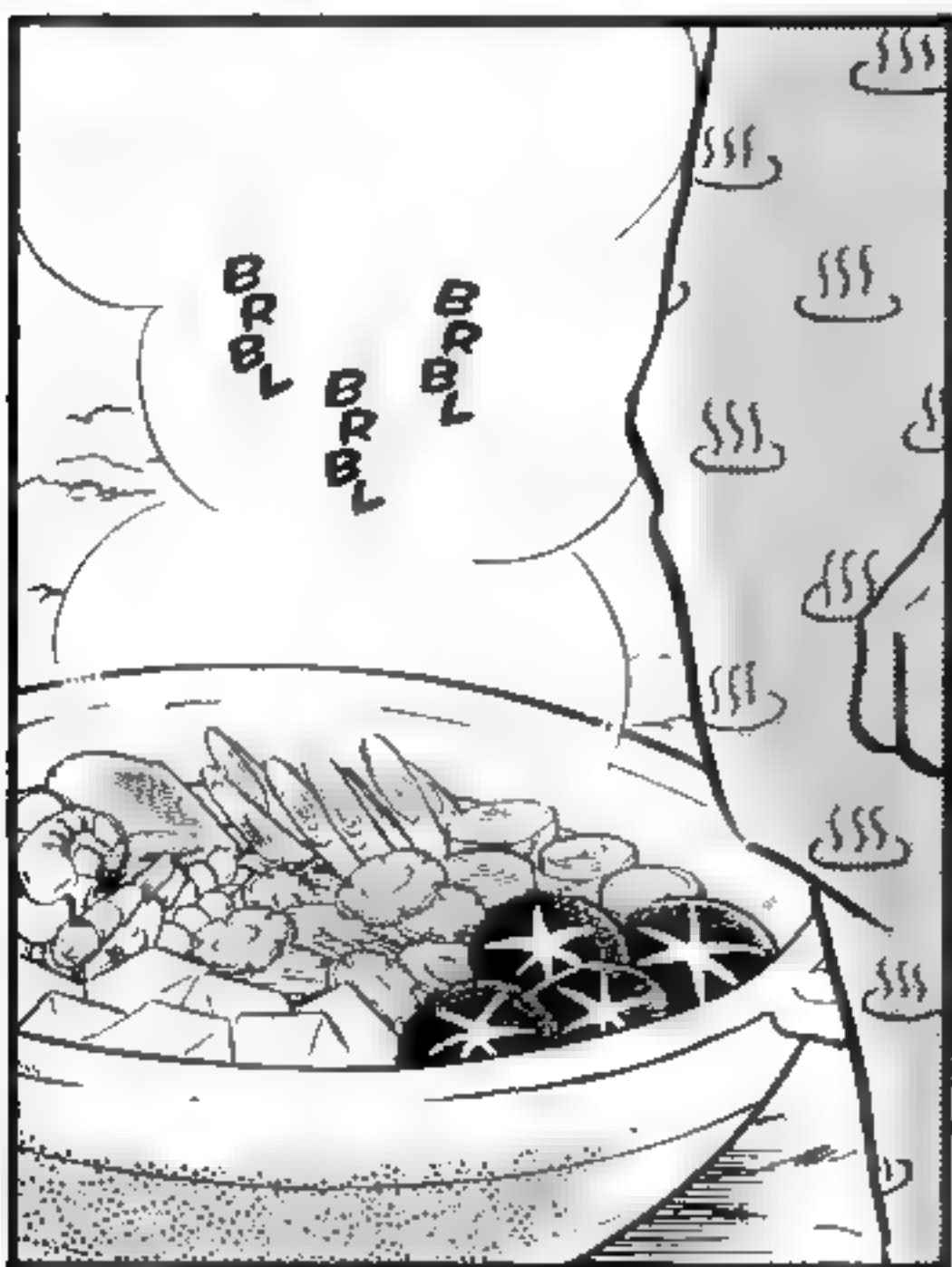
YAPPA
YAPPA YAPPA

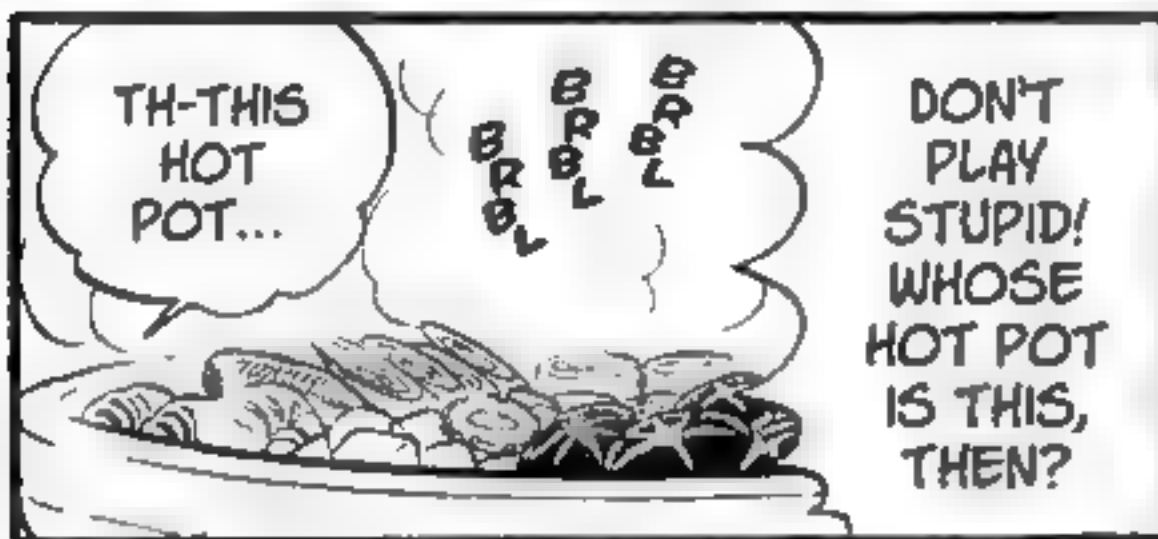


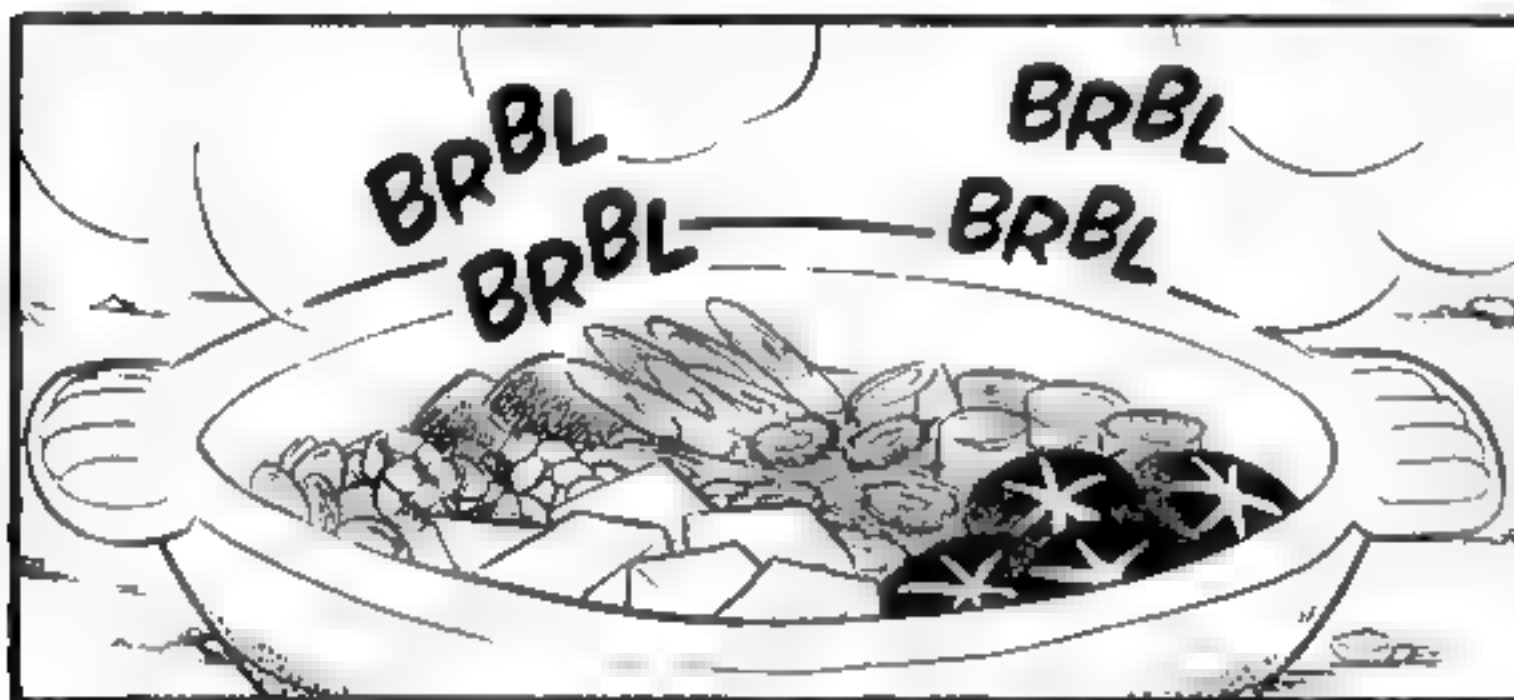
THIS IS
NO TIME
TO BE
STUDY-
ING!

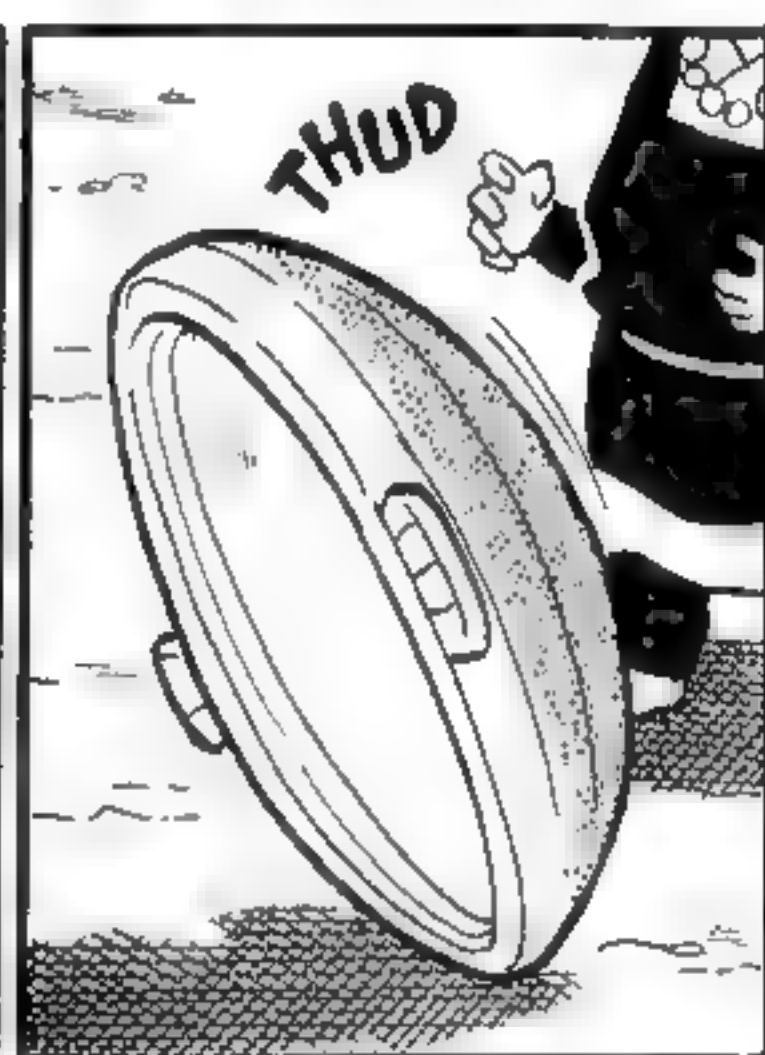
THIS
IS
BIG!

IT'S A
METEOR-
ITE!



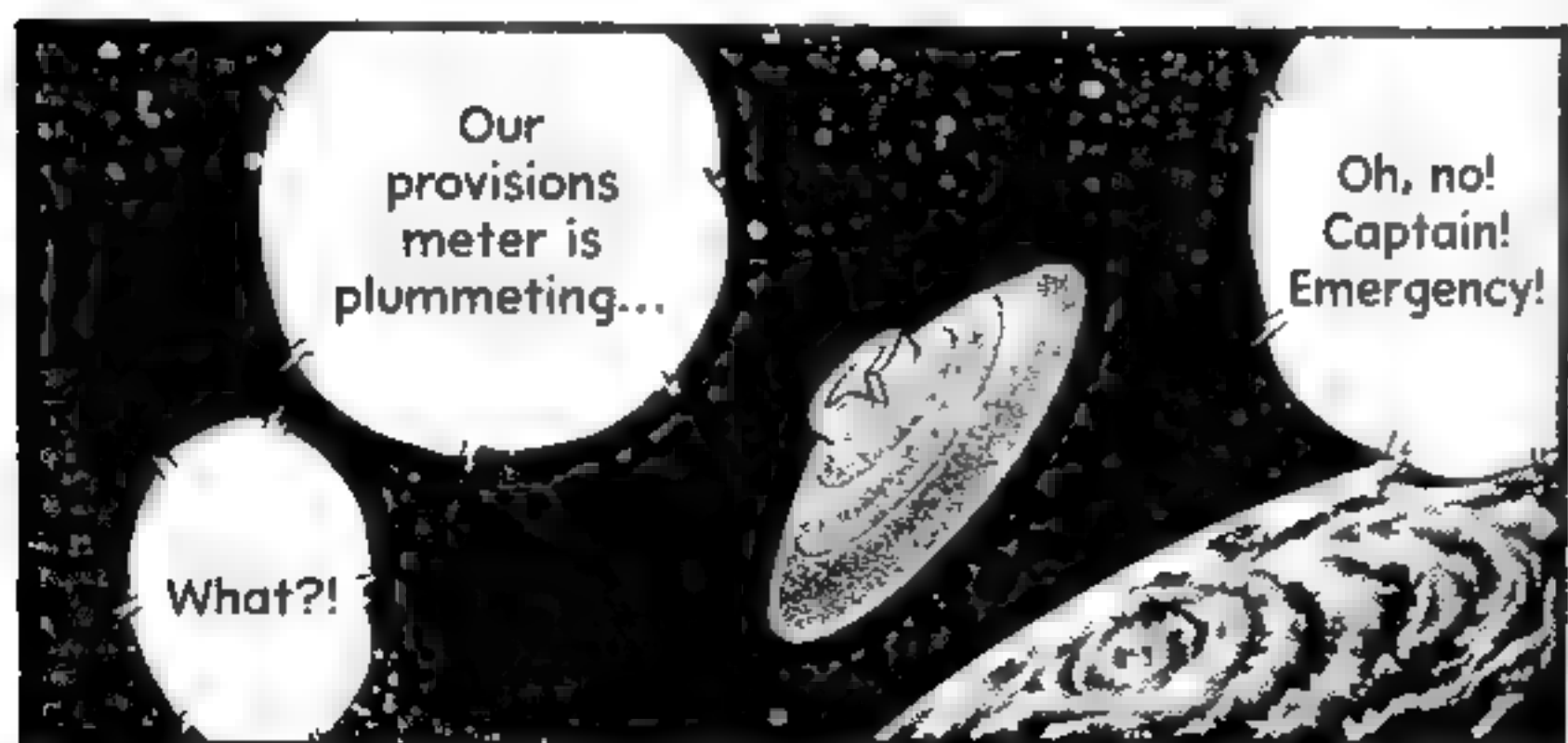
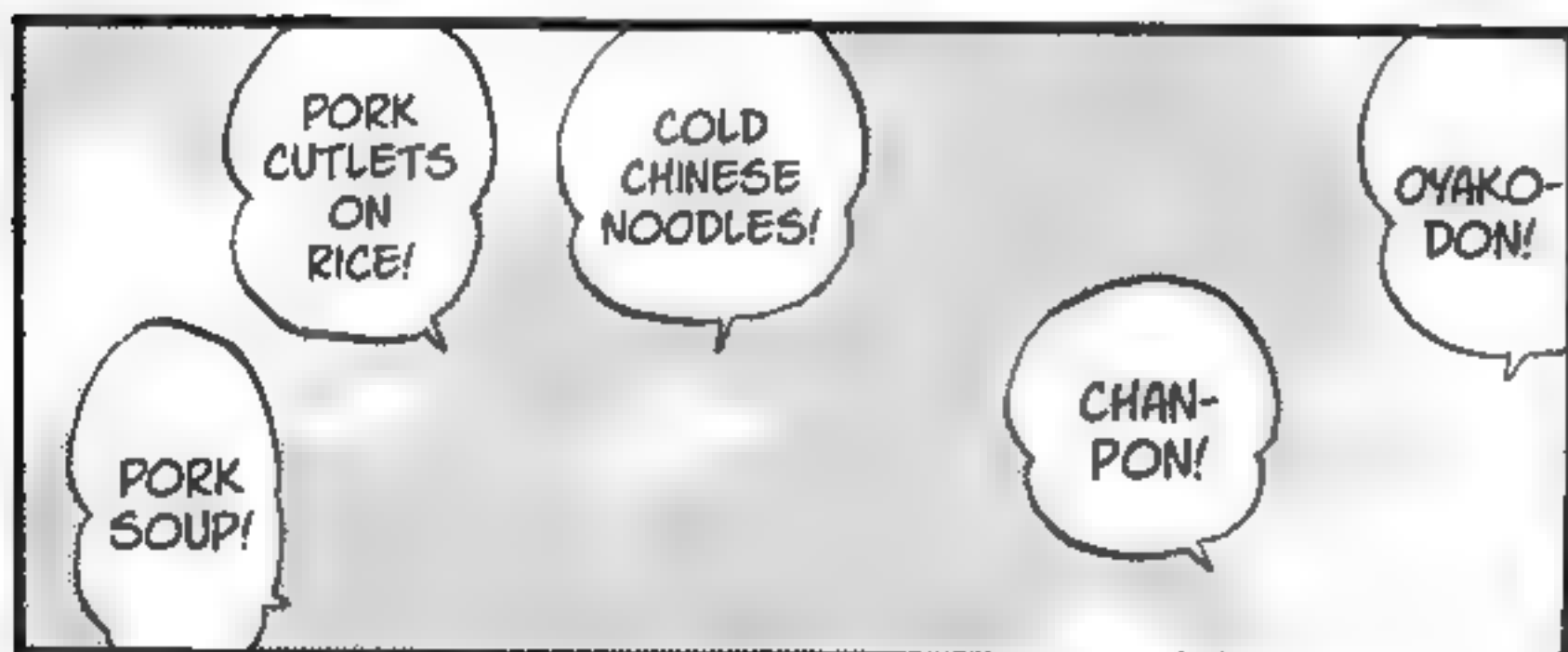
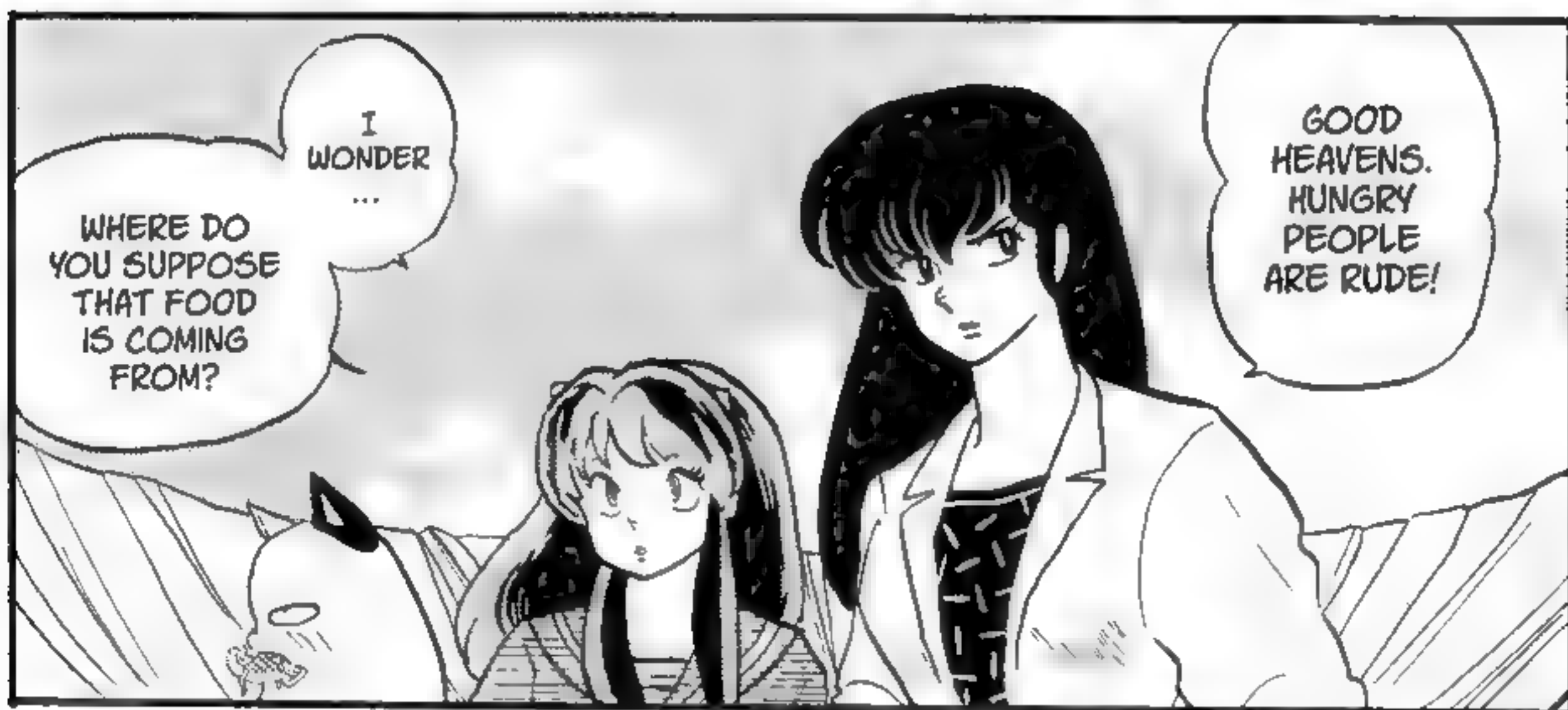


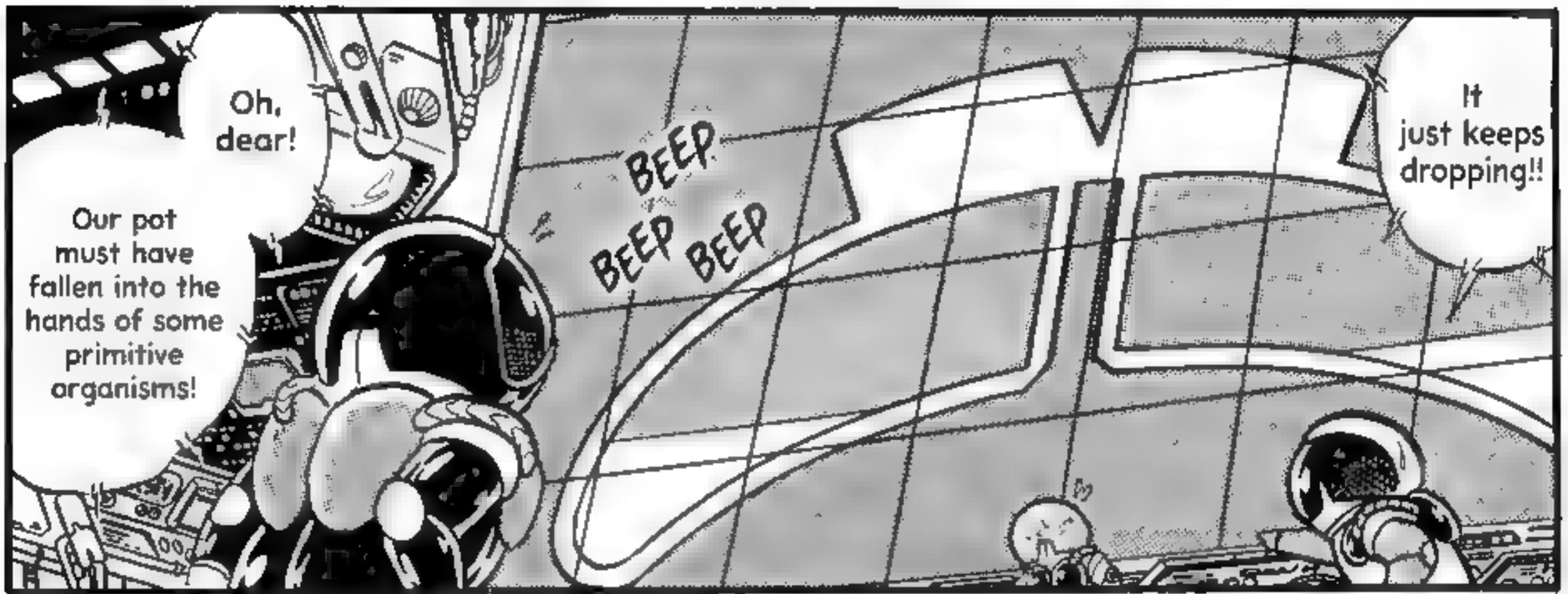


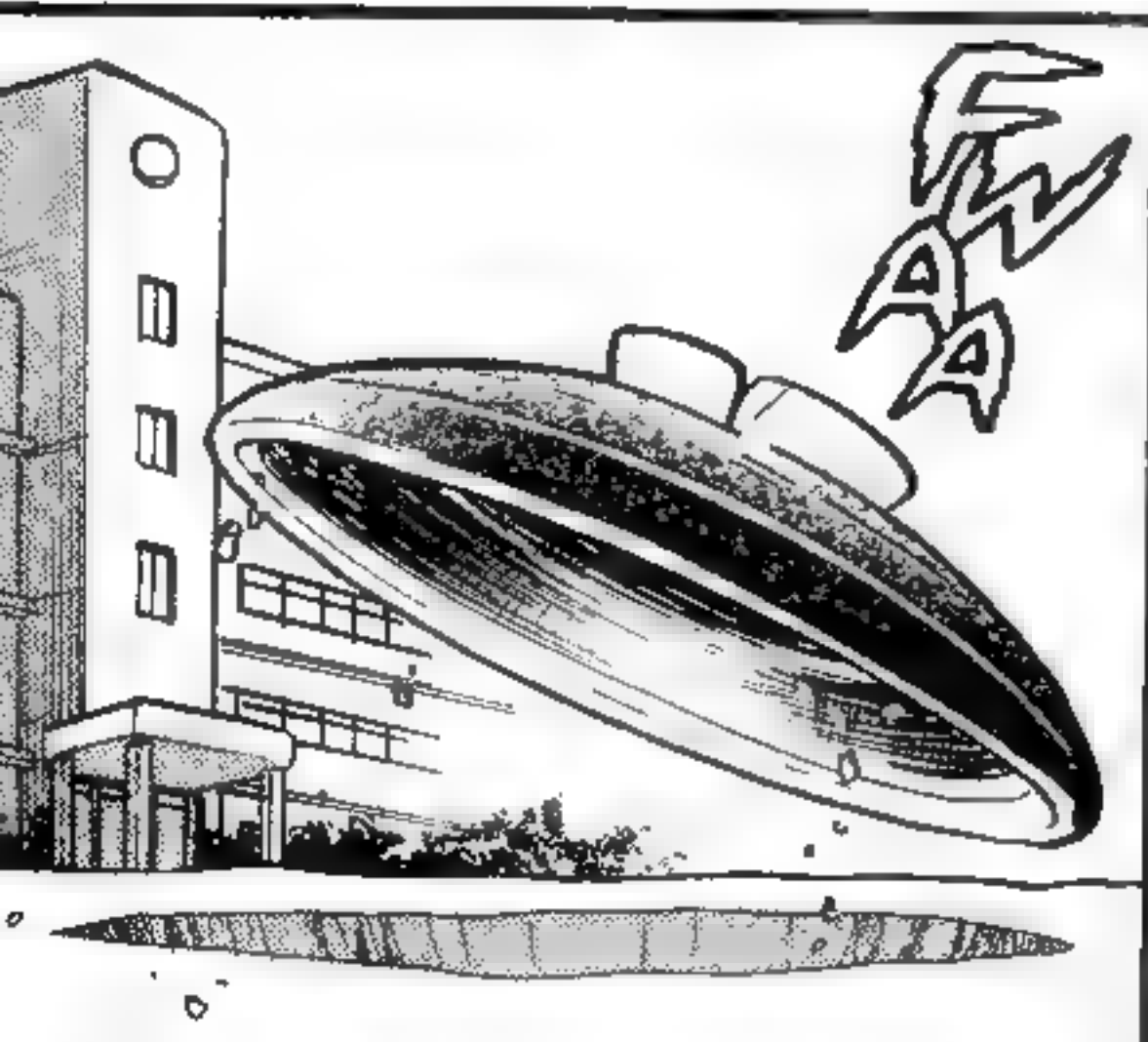
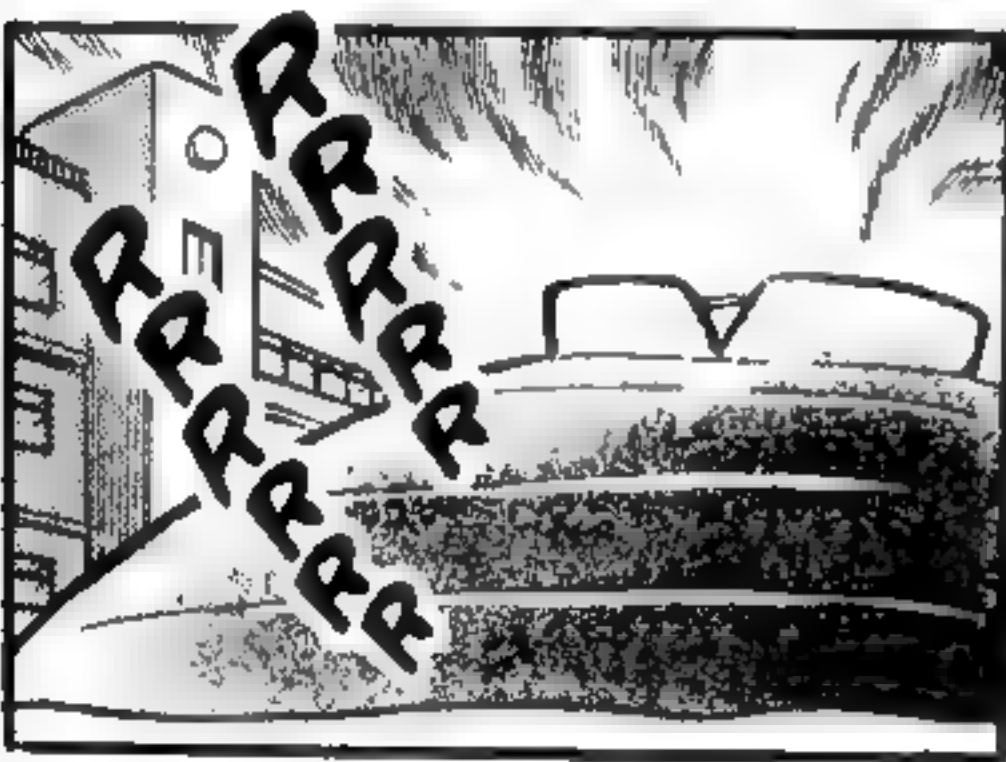
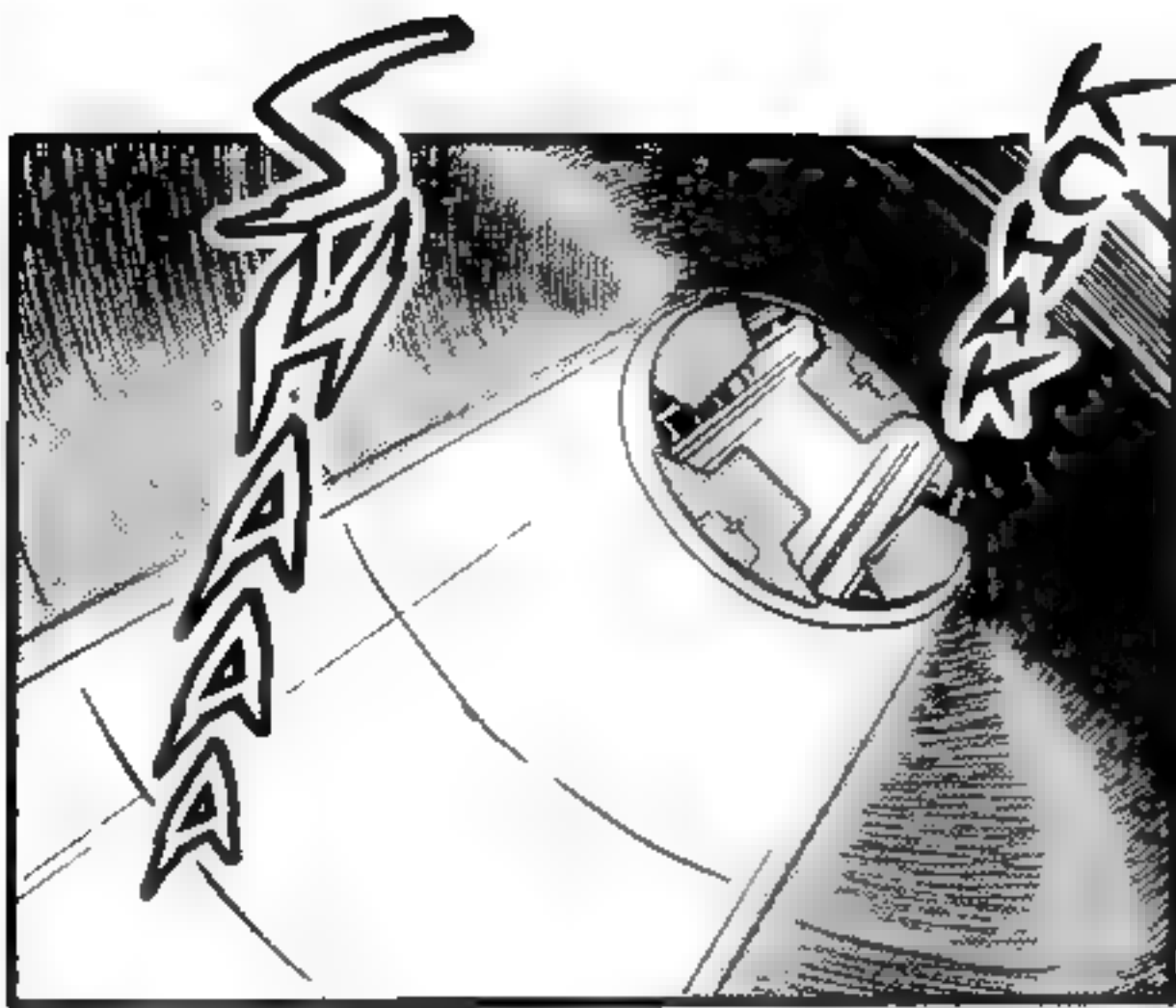


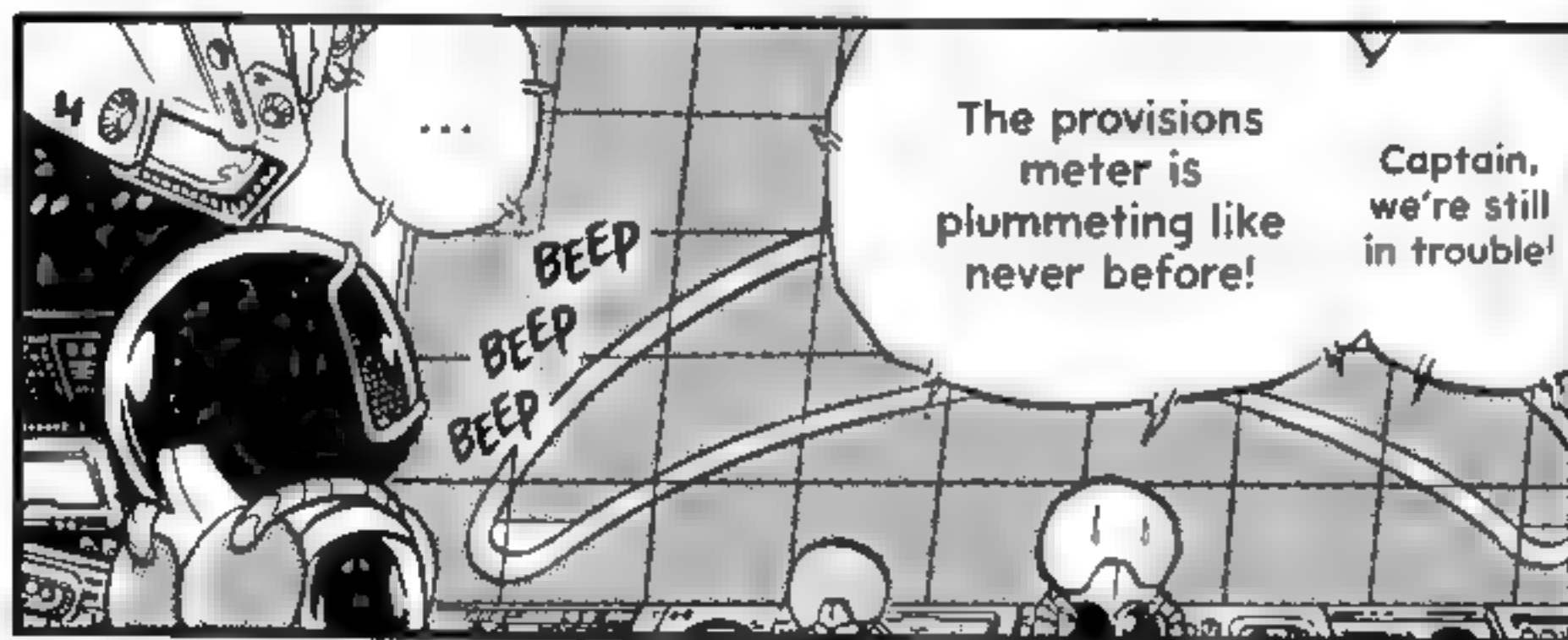
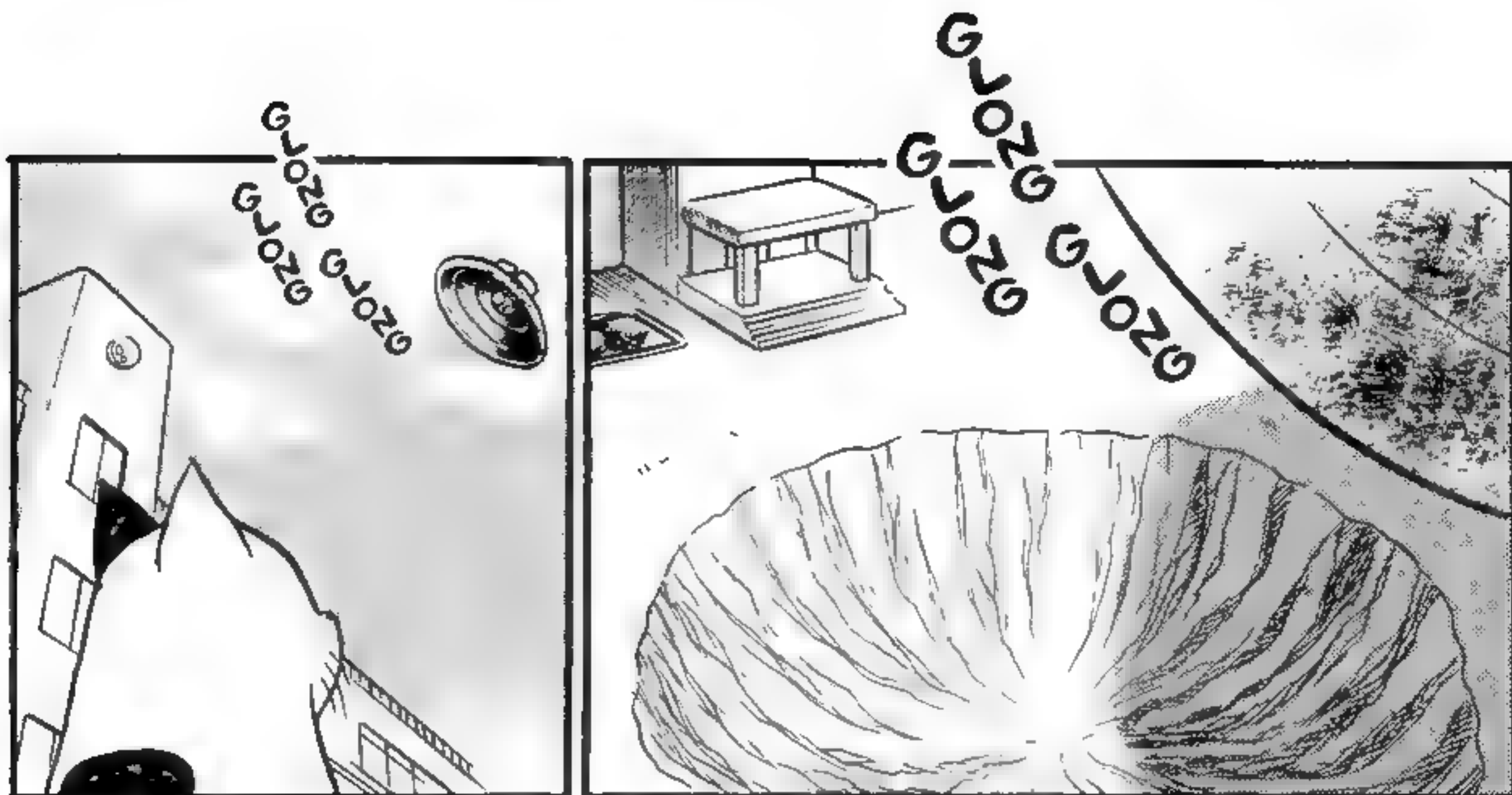






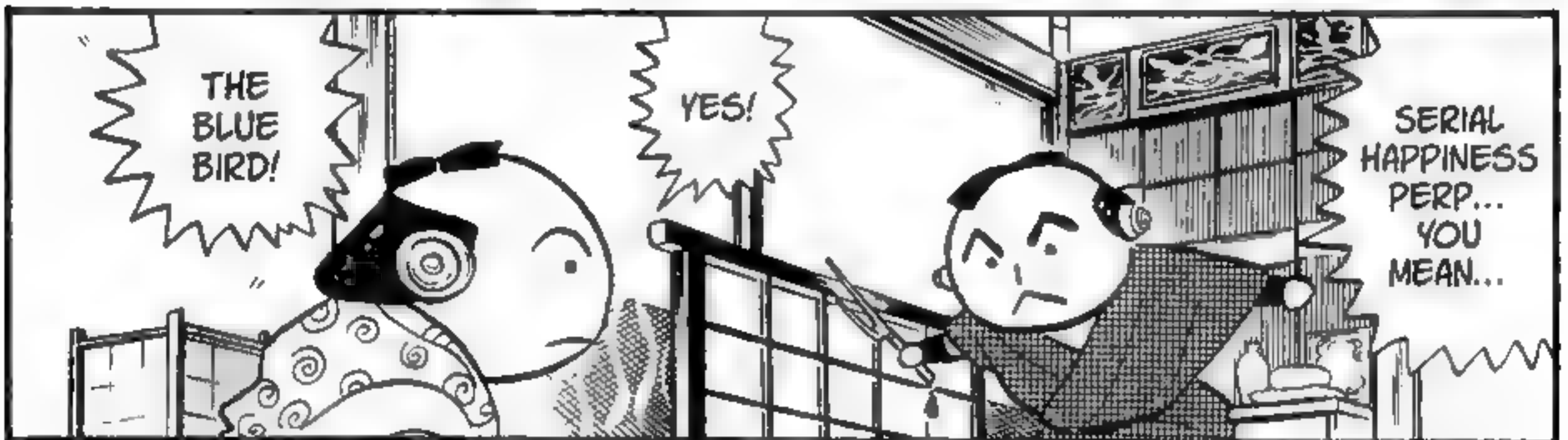


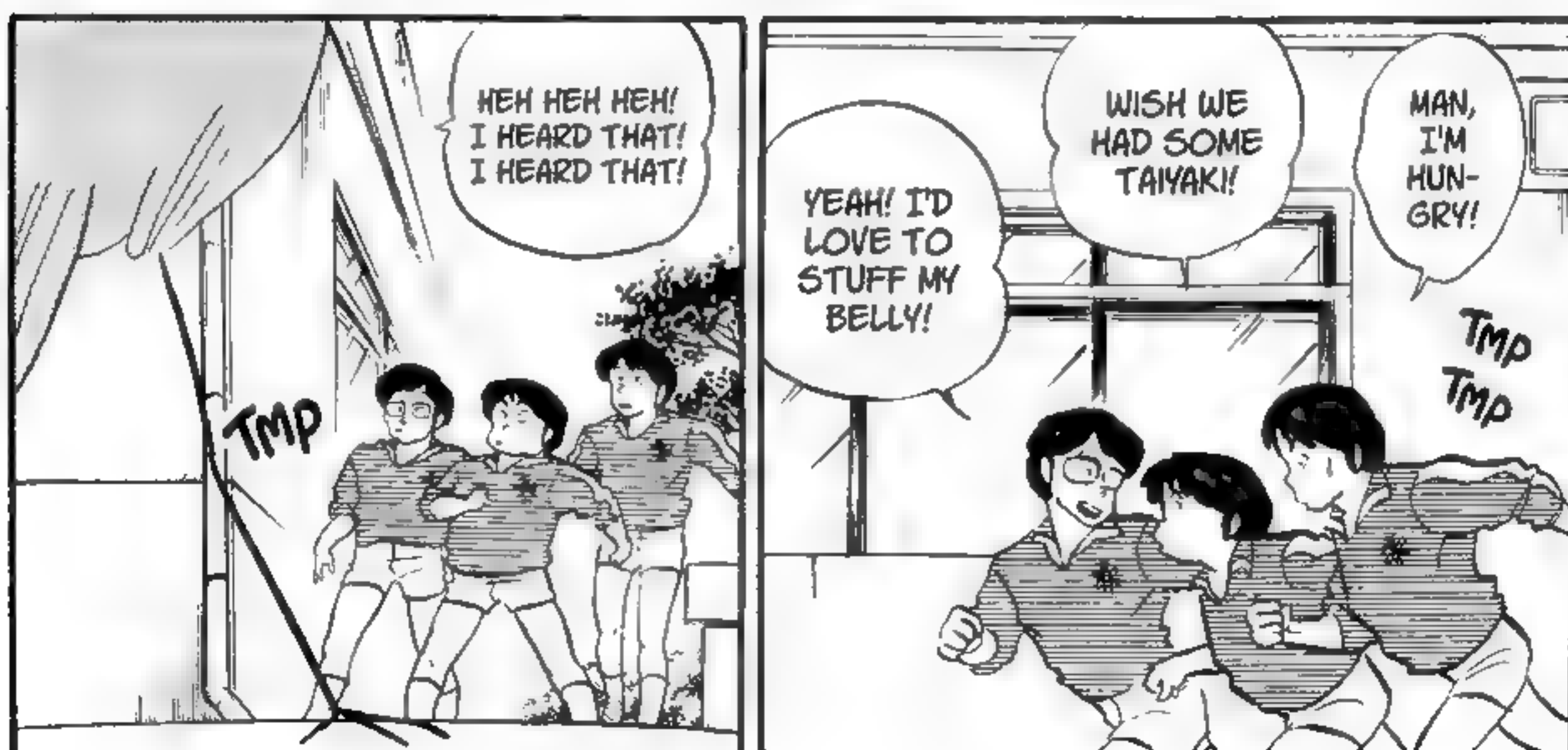
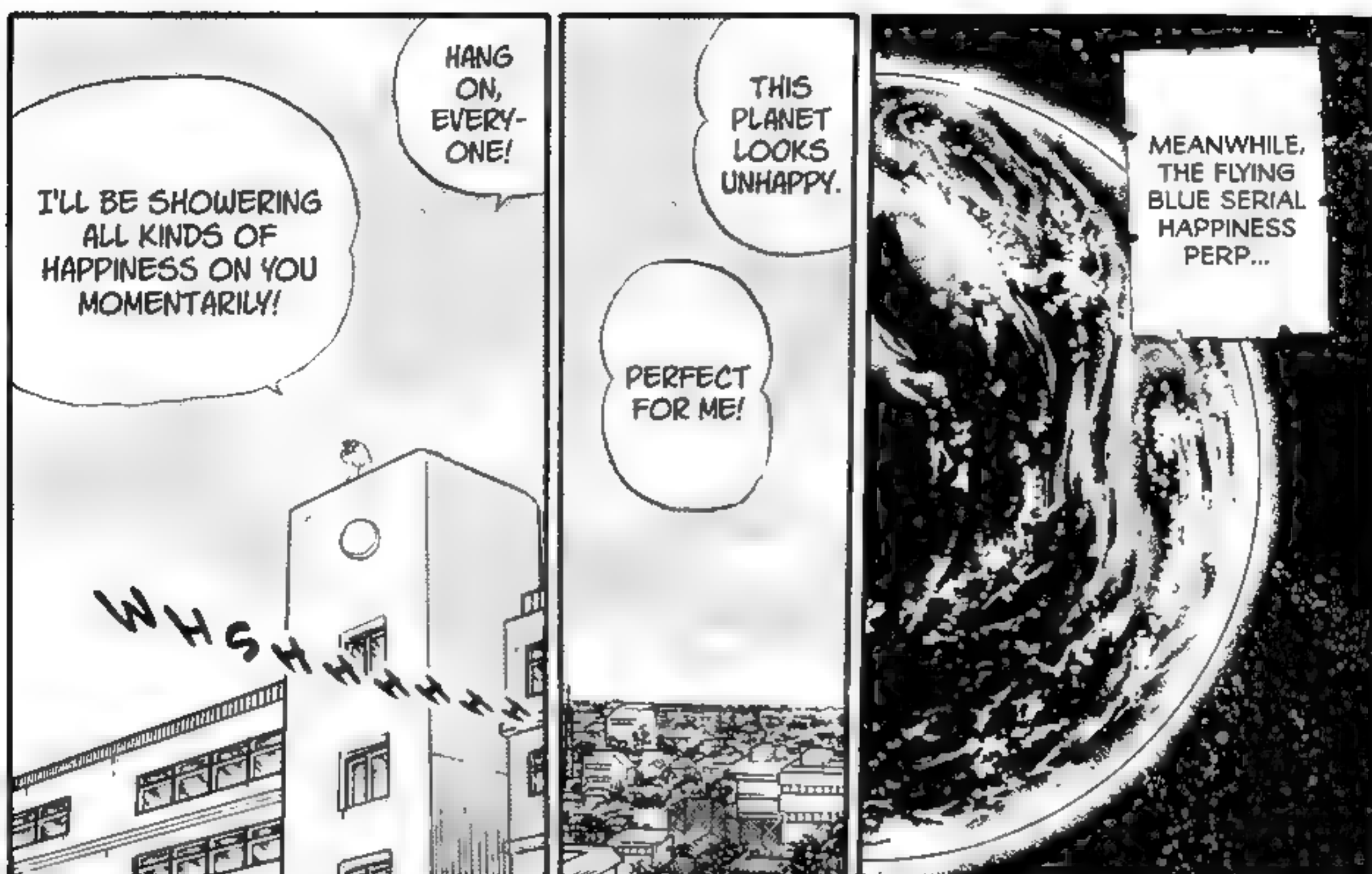




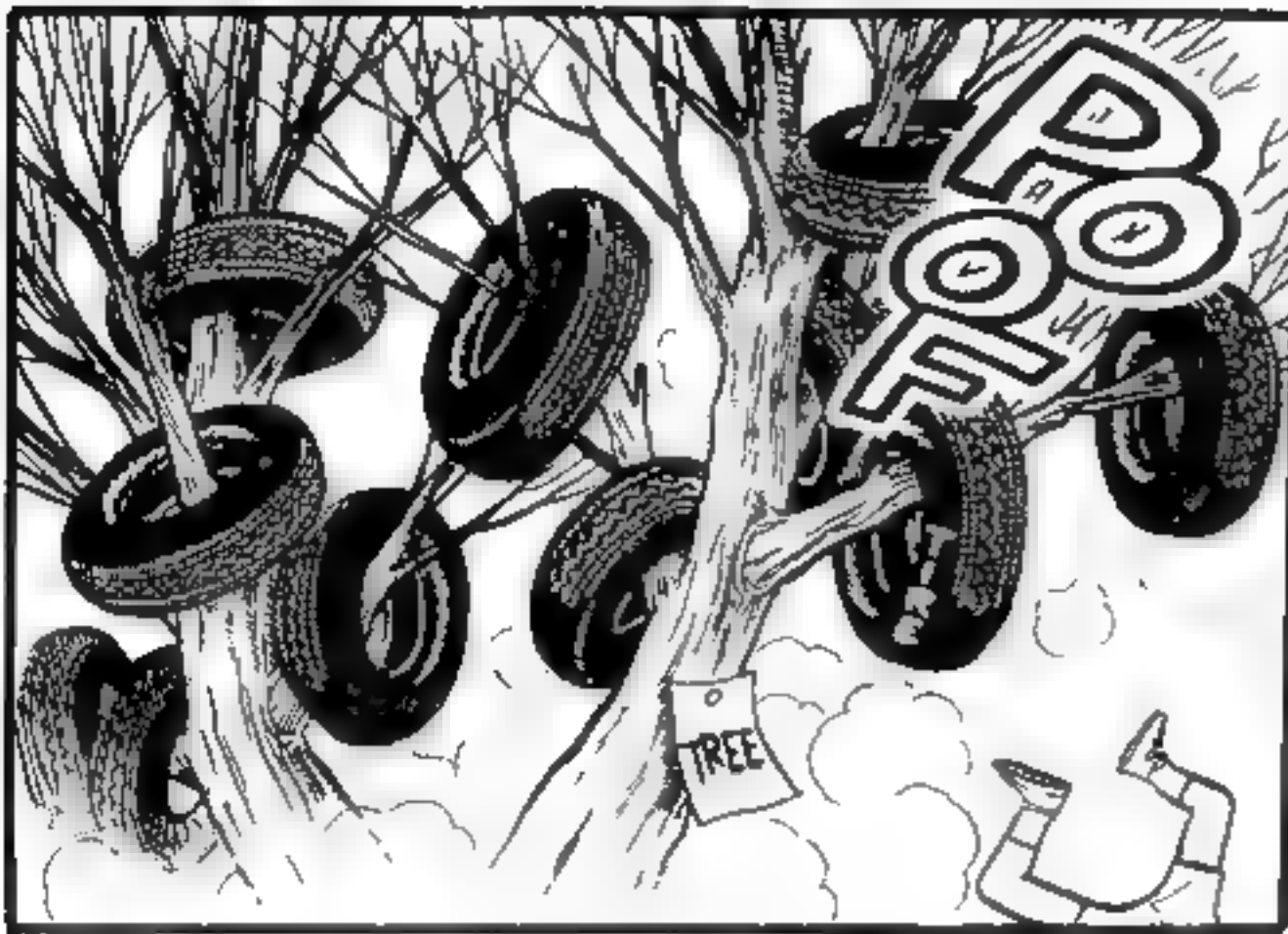
CHAPTER 3: A PROBLEMATIC BLUE BIRD OF HAPPINESS







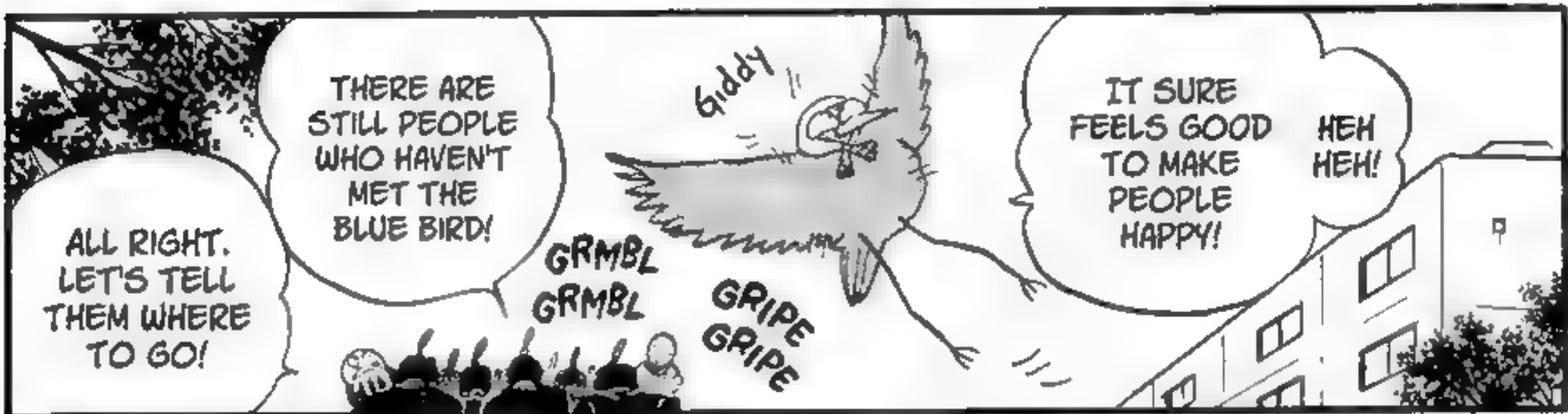


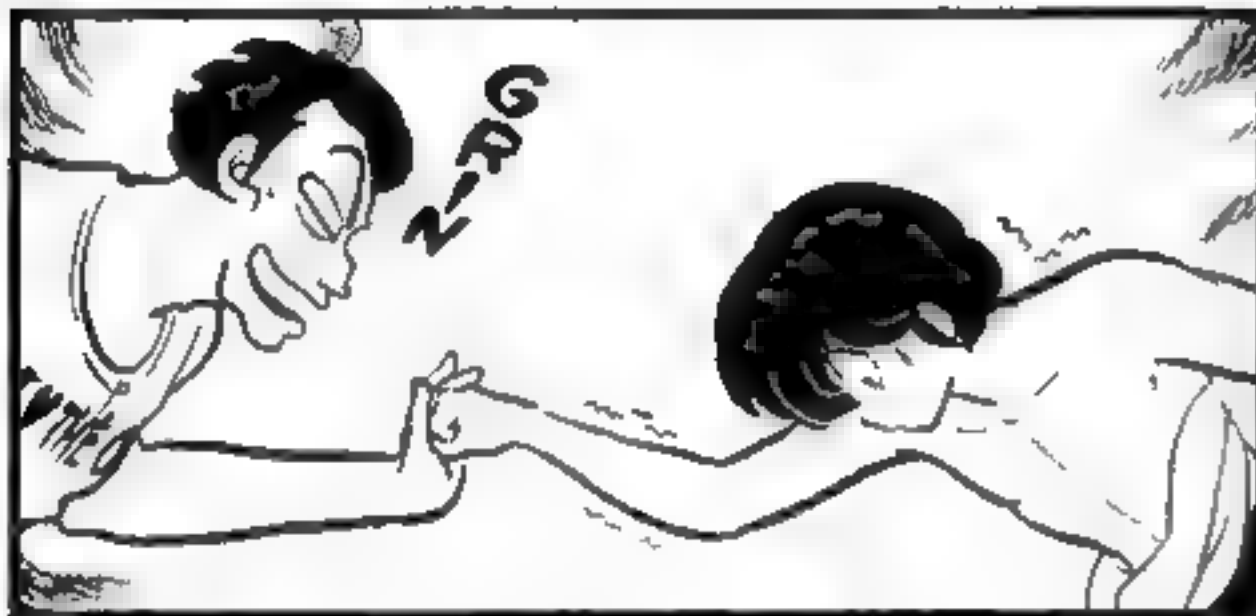


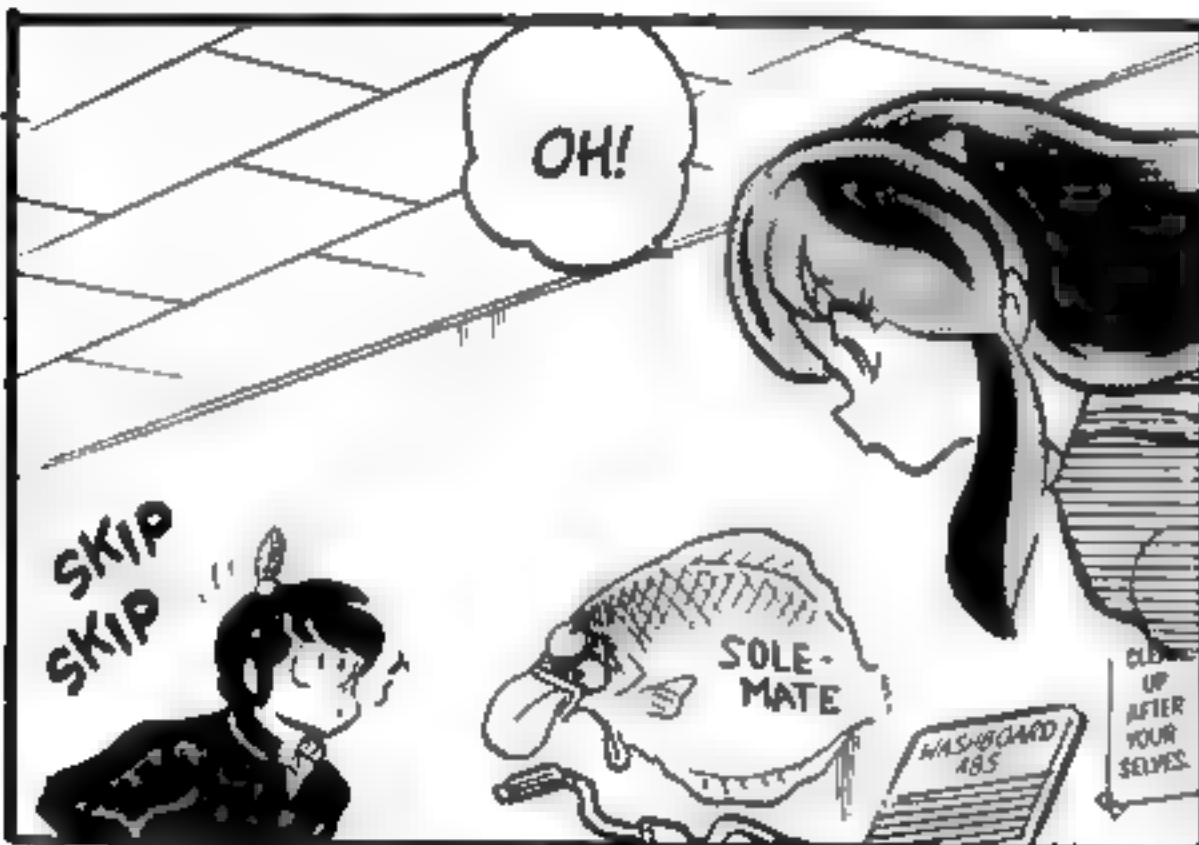






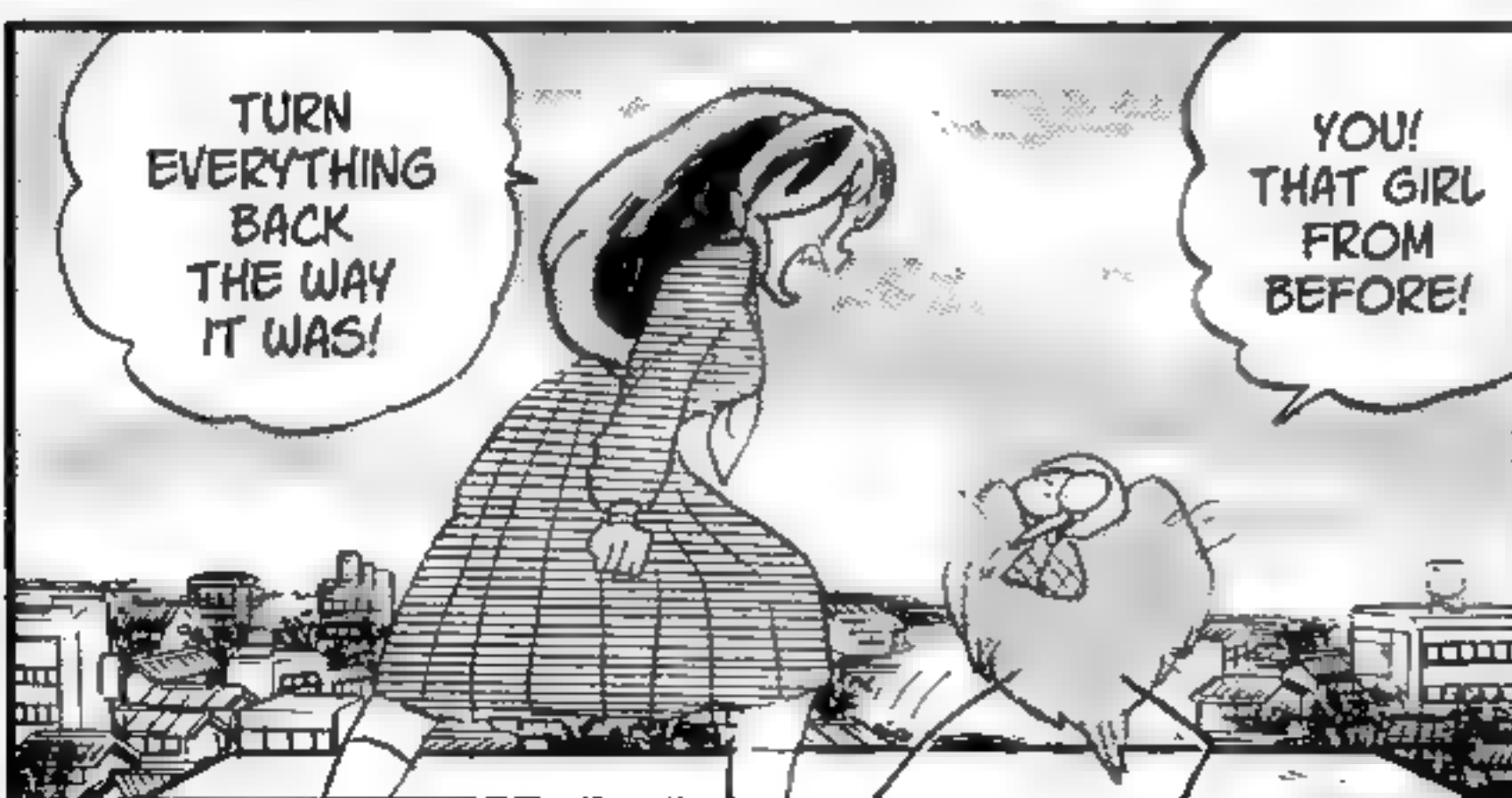
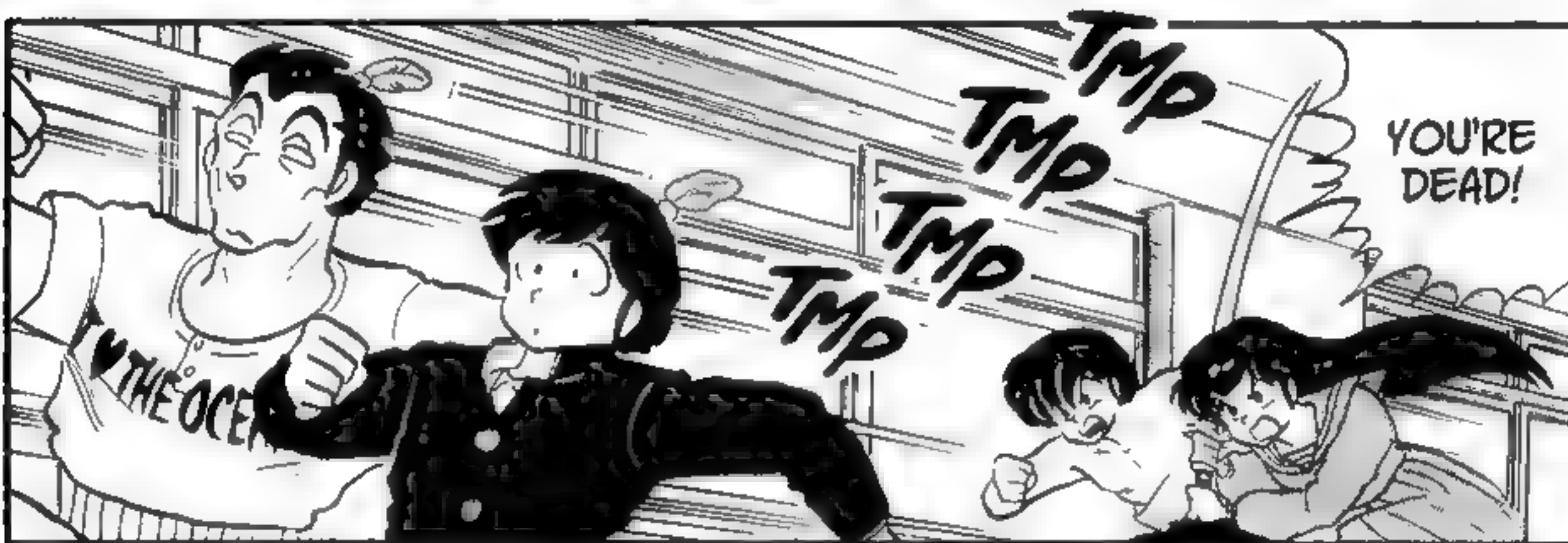


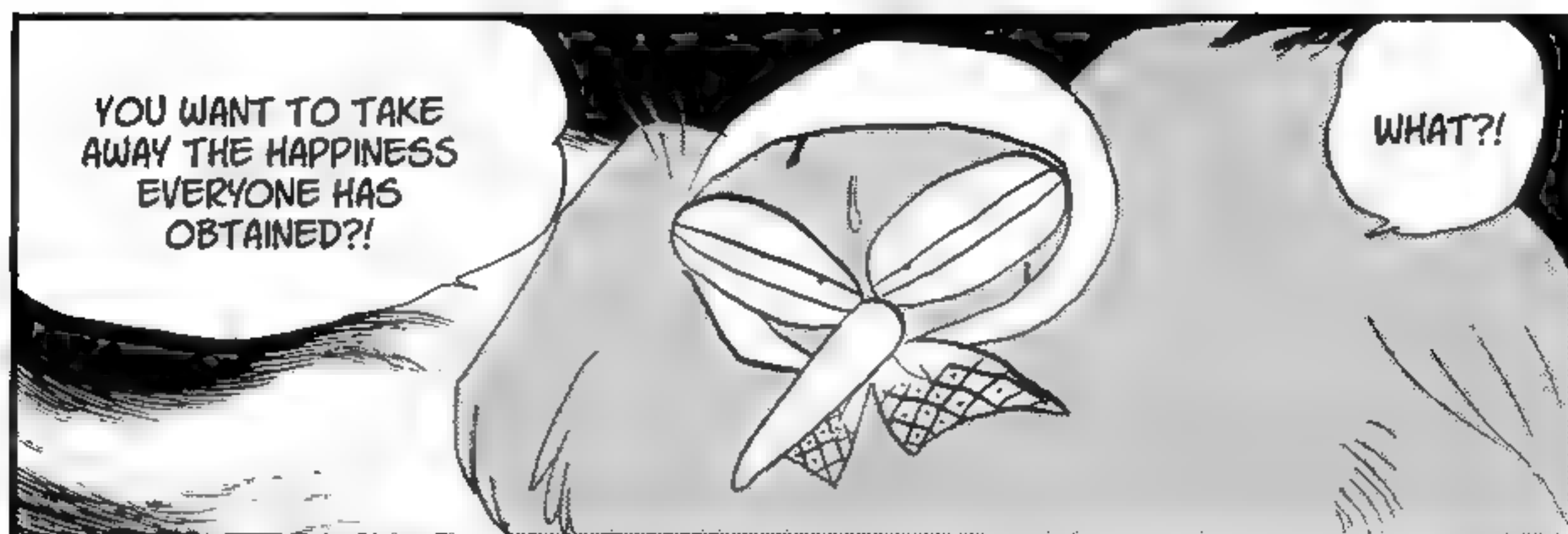


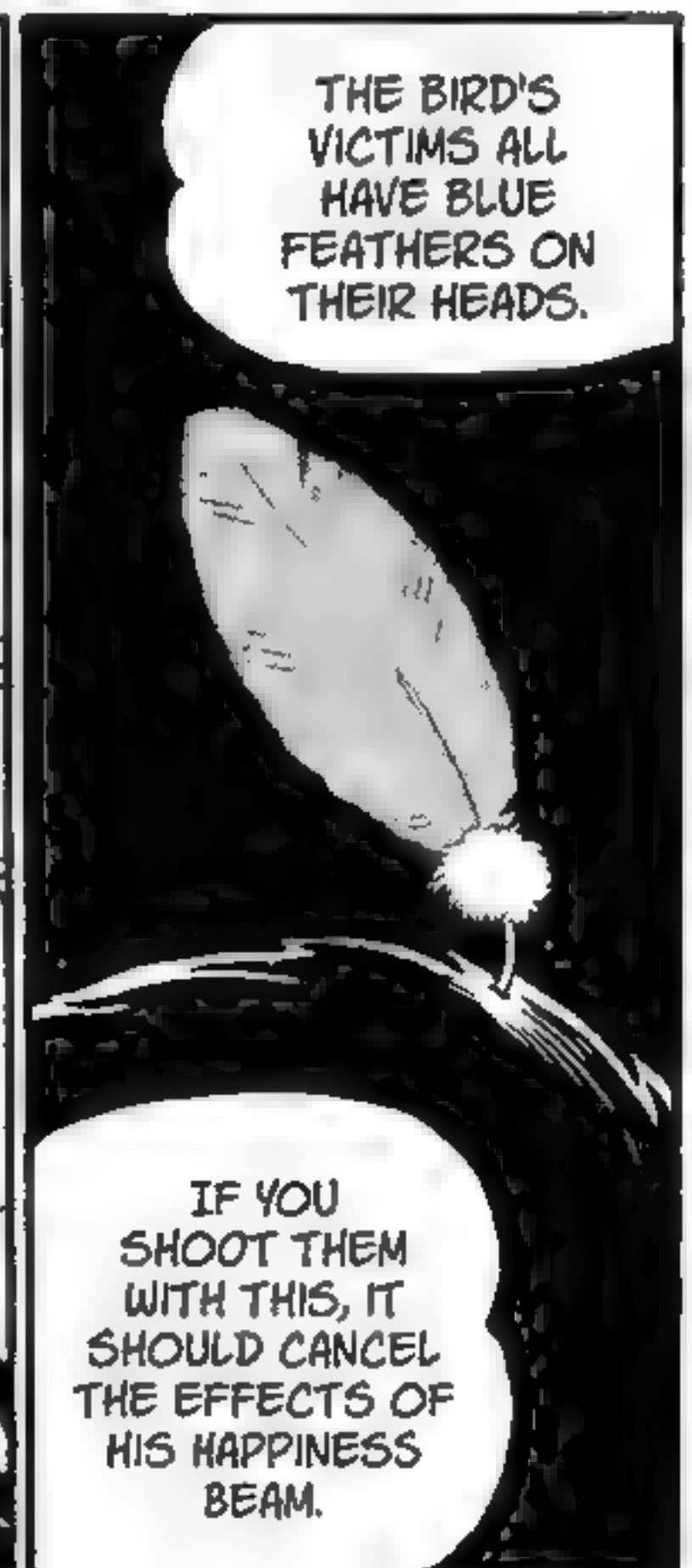
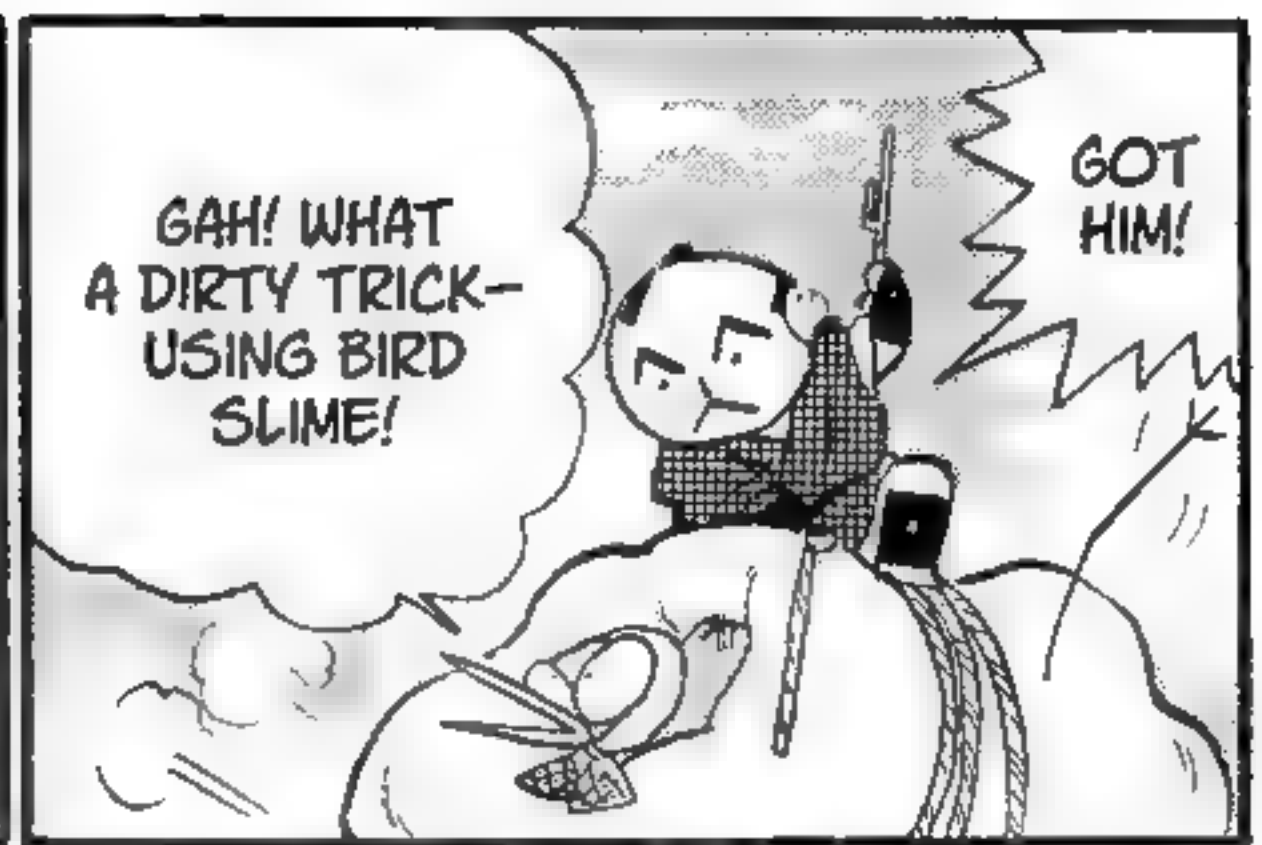
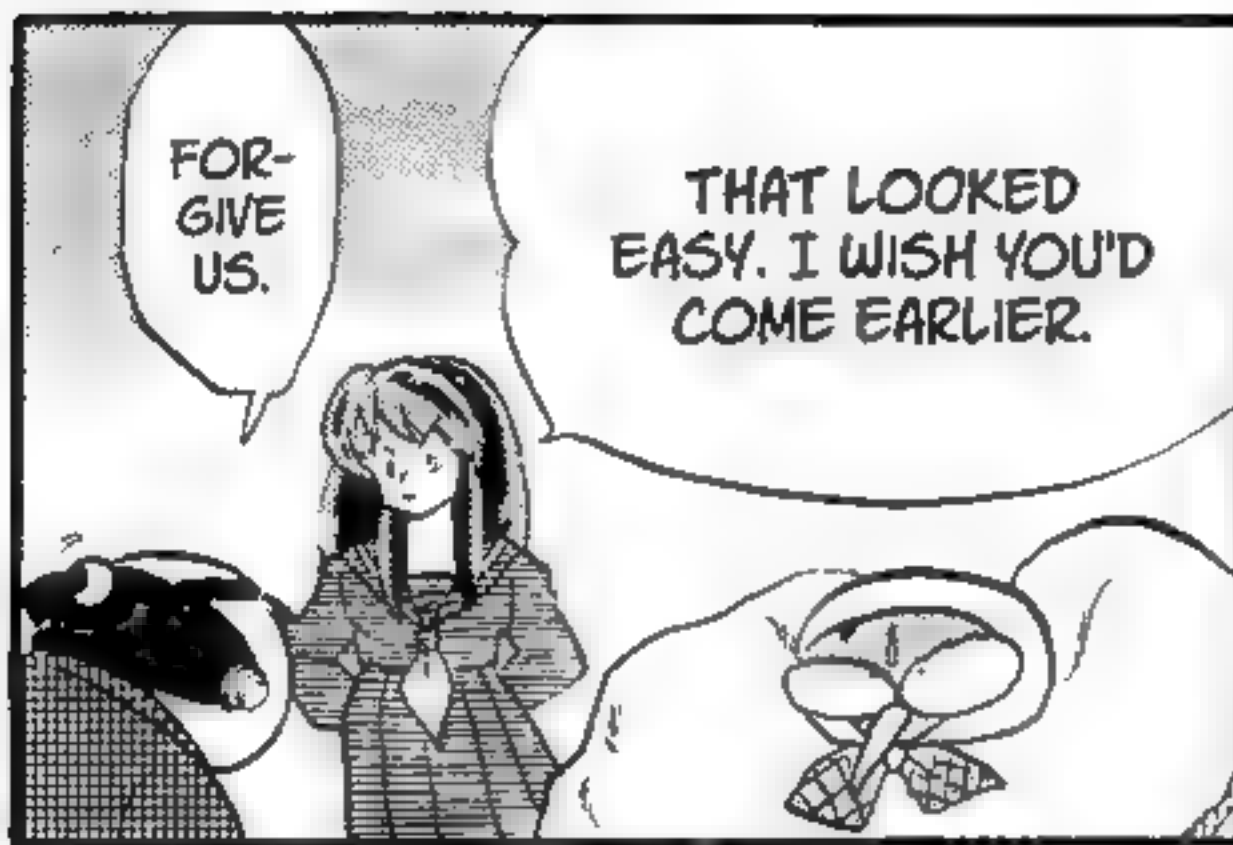








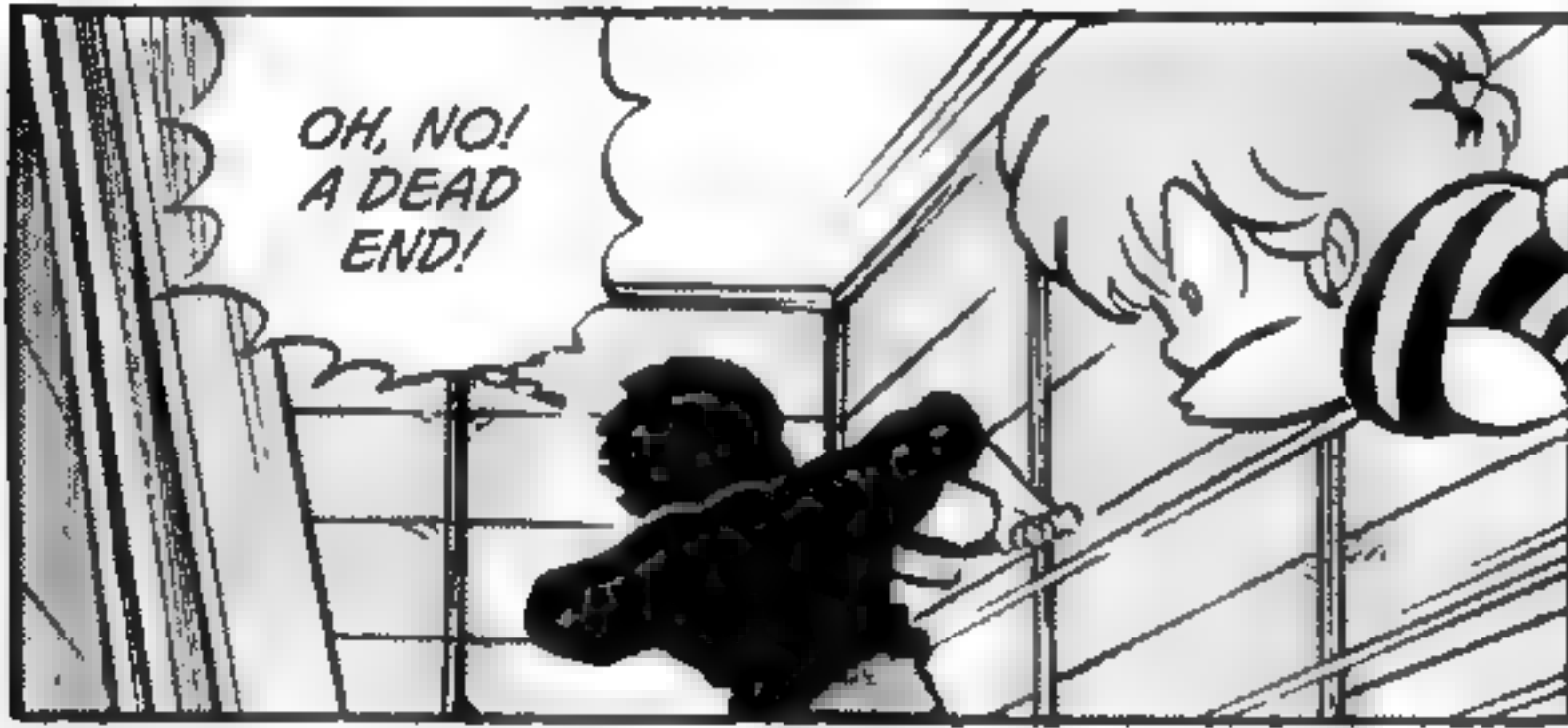
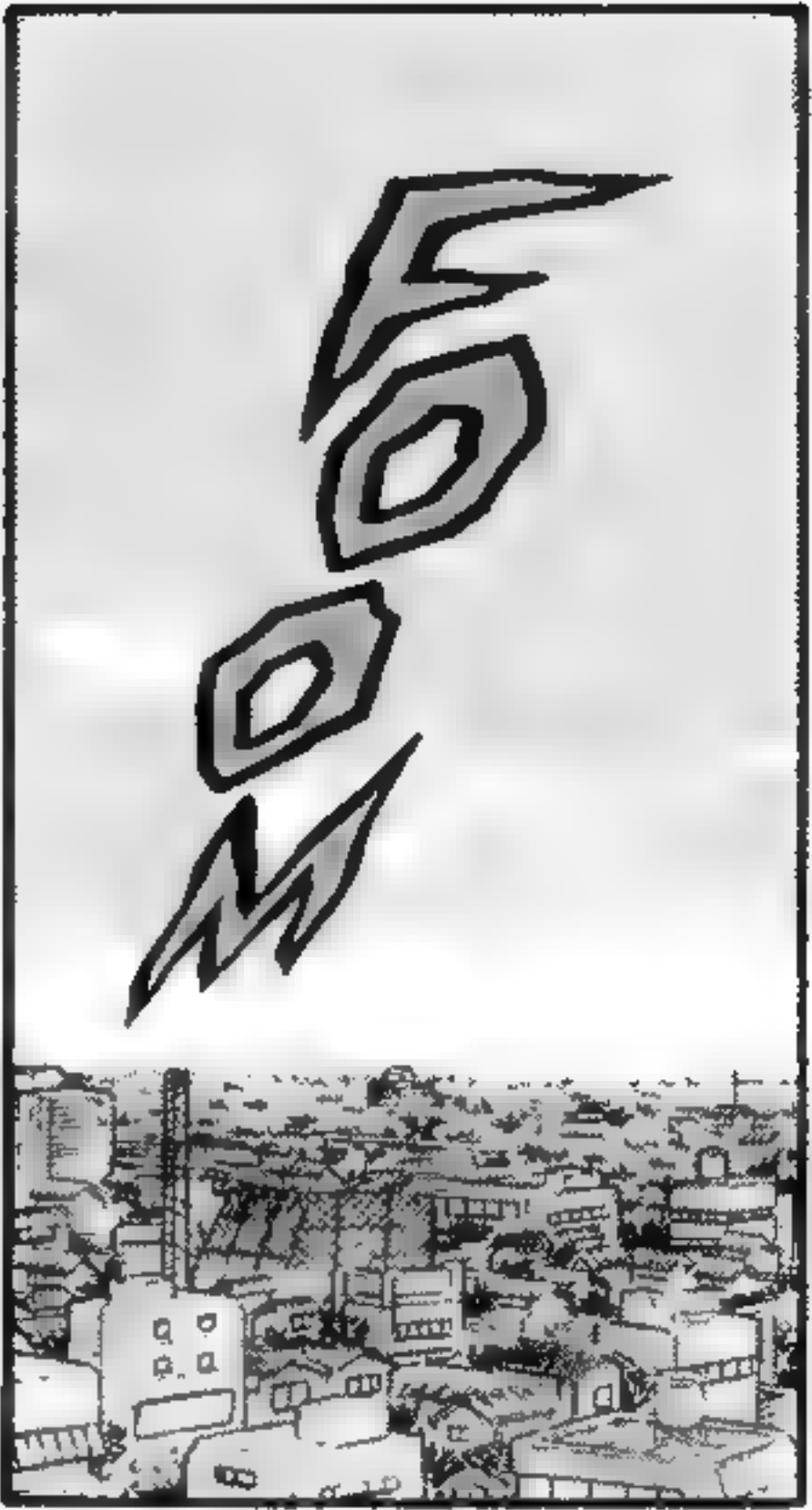


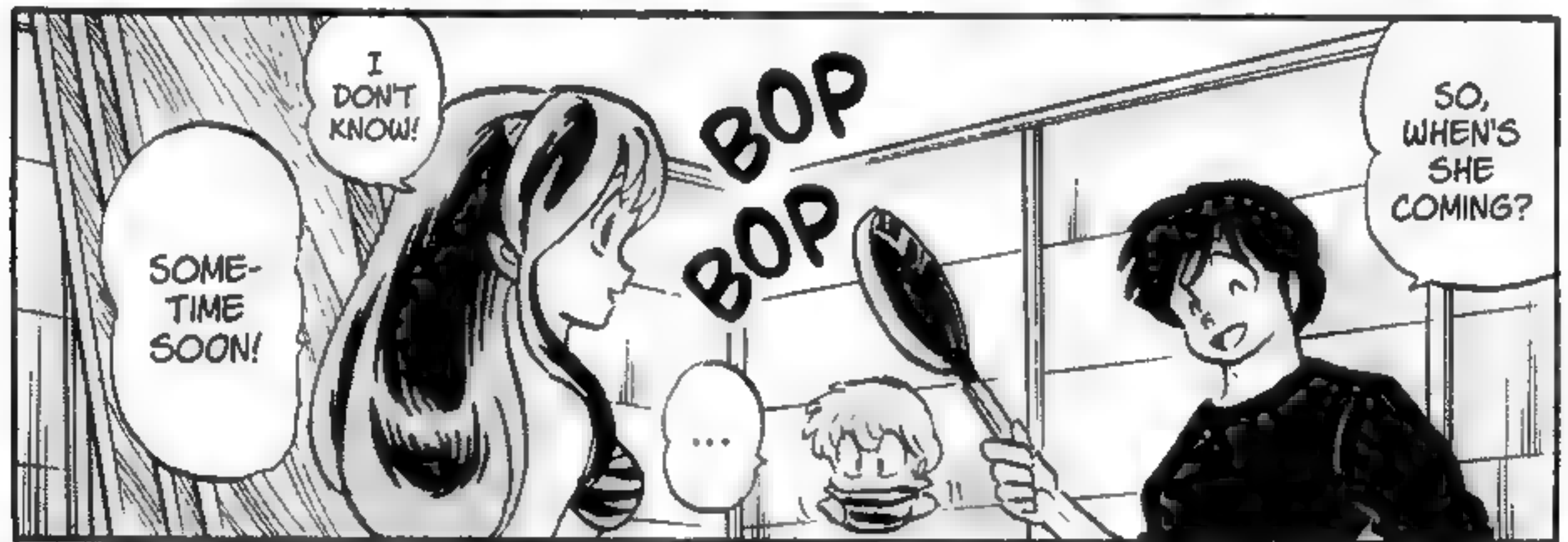


CHAPTER 4: MOTHER'S HEART, CHILD'S HEART













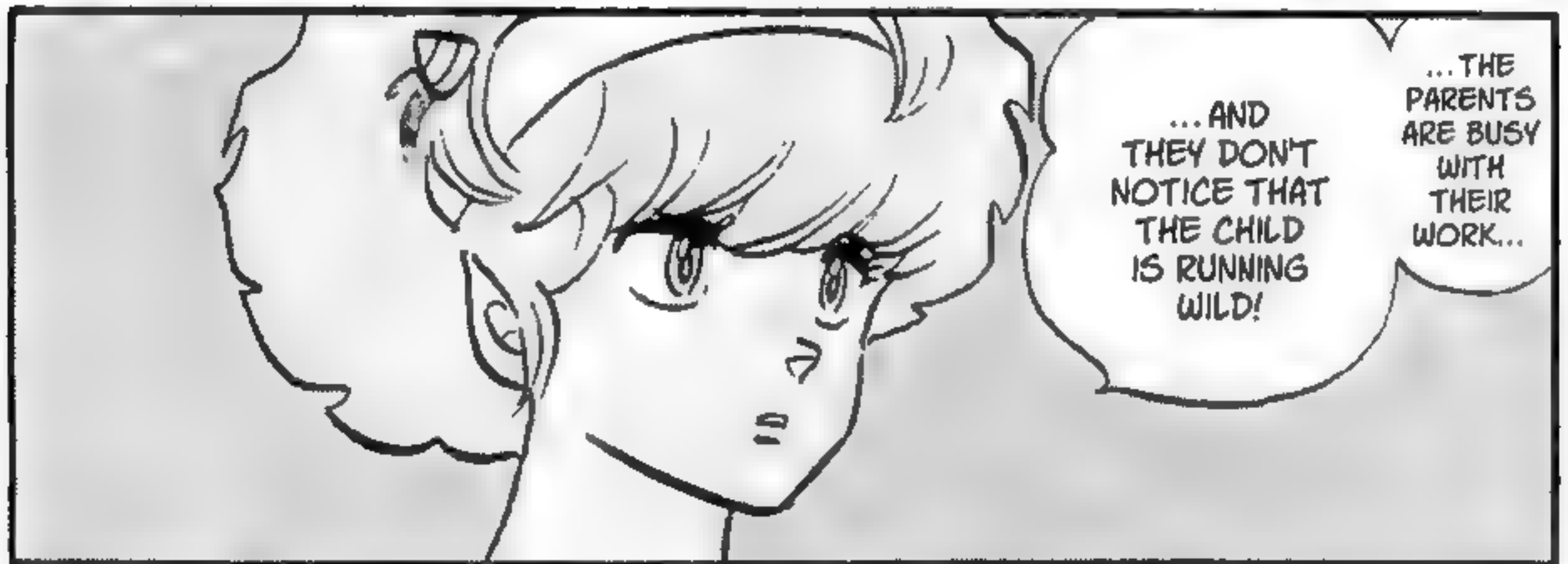
WELL, OUR
CIRCUMSTANCES
ARE DIFFERENT,
BUT...

WHAT
DO YOU
MEAN?

REALLY?



APPARENTLY
BAD BEHAVIOR
IN YOUNG
CHILDREN IS ON
THE RISE?



...AND
THEY DON'T
NOTICE THAT
THE CHILD
IS RUNNING
WILD!

...THE
PARENTS
ARE BUSY
WITH
THEIR
WORK...



...BUT
I CAN'T
HELP BUT
WORRY...

NOW,
I KNOW
MY CHILD
ISN'T LIKE
THAT...



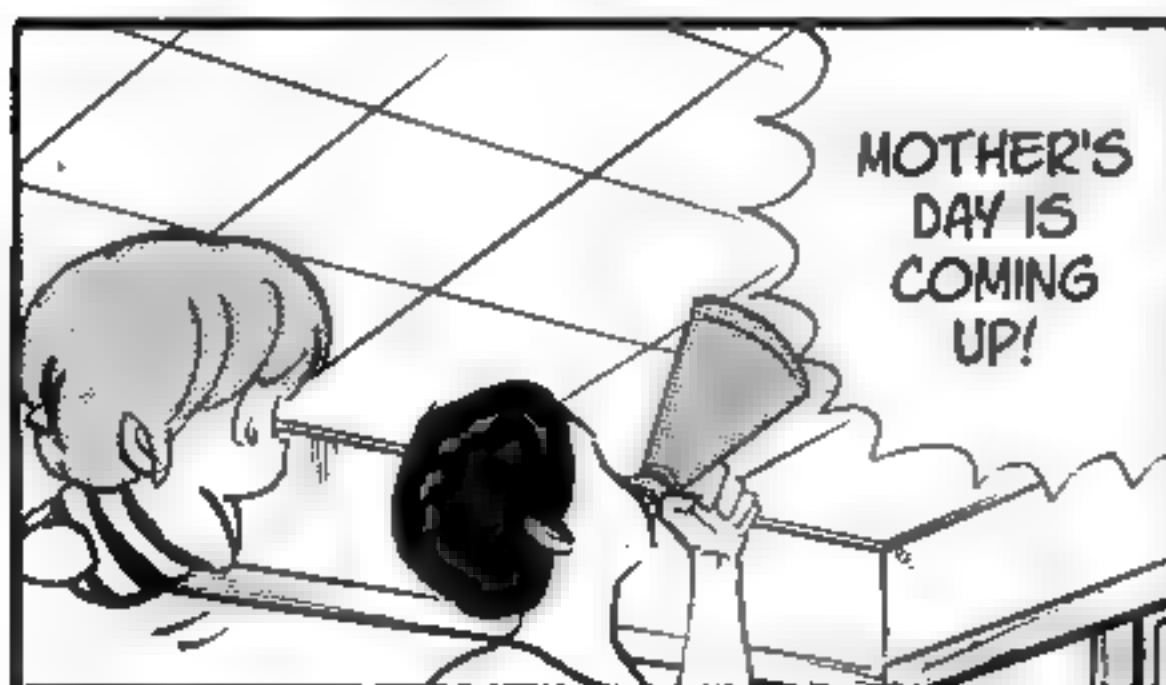
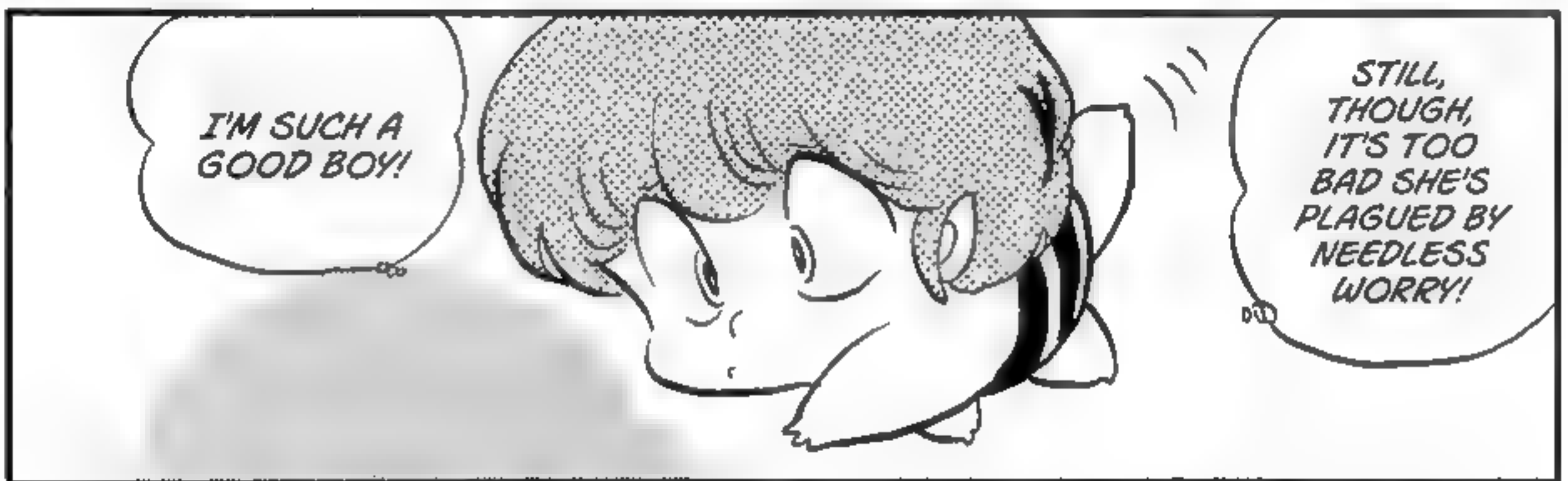
...ACT
LIKE LITTLE
ANGELS IN
FRONT
OF THEIR
PARENTS.

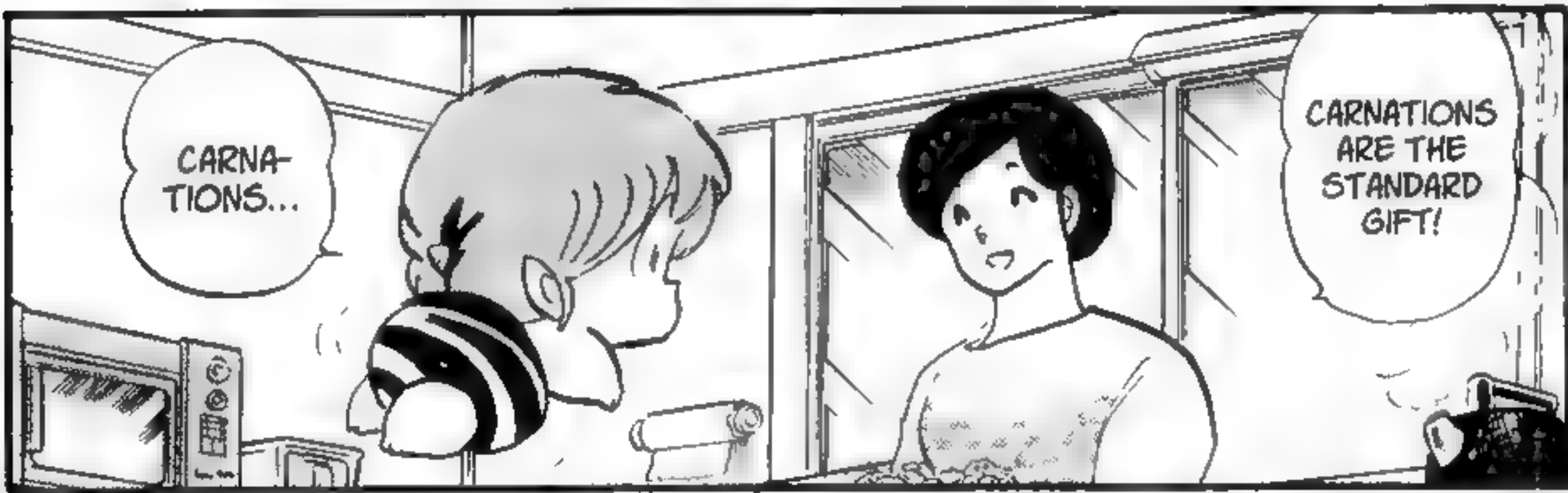
BELIEVE IT
OR NOT,
THOSE
CHILDREN...

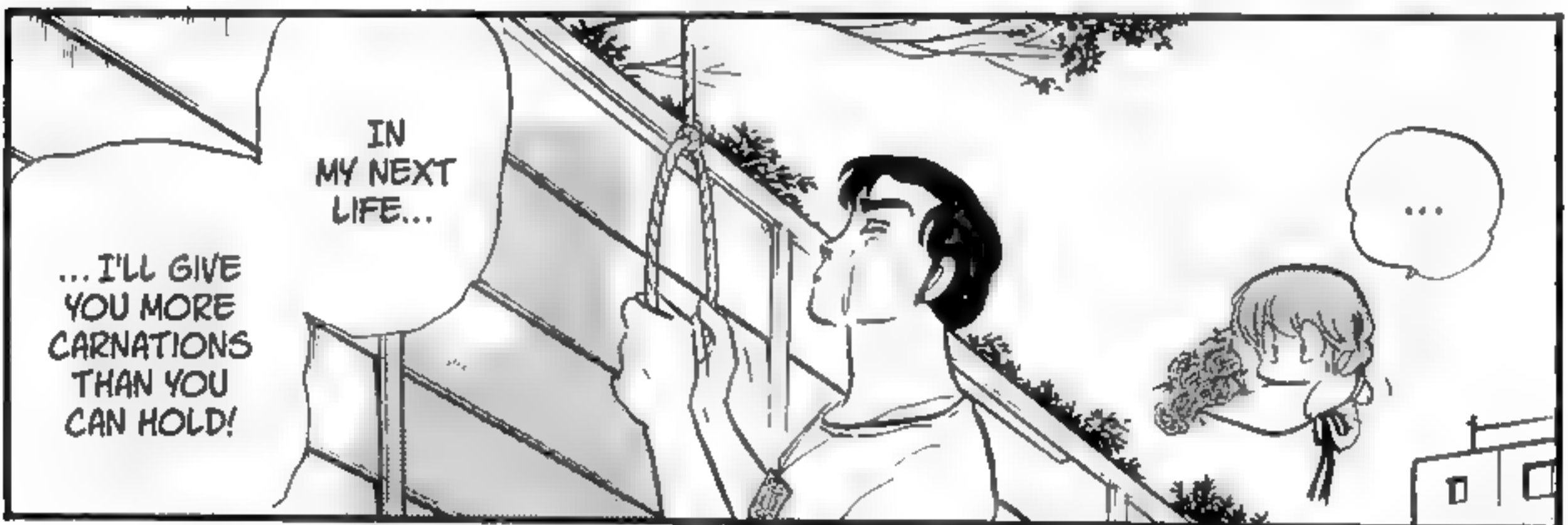
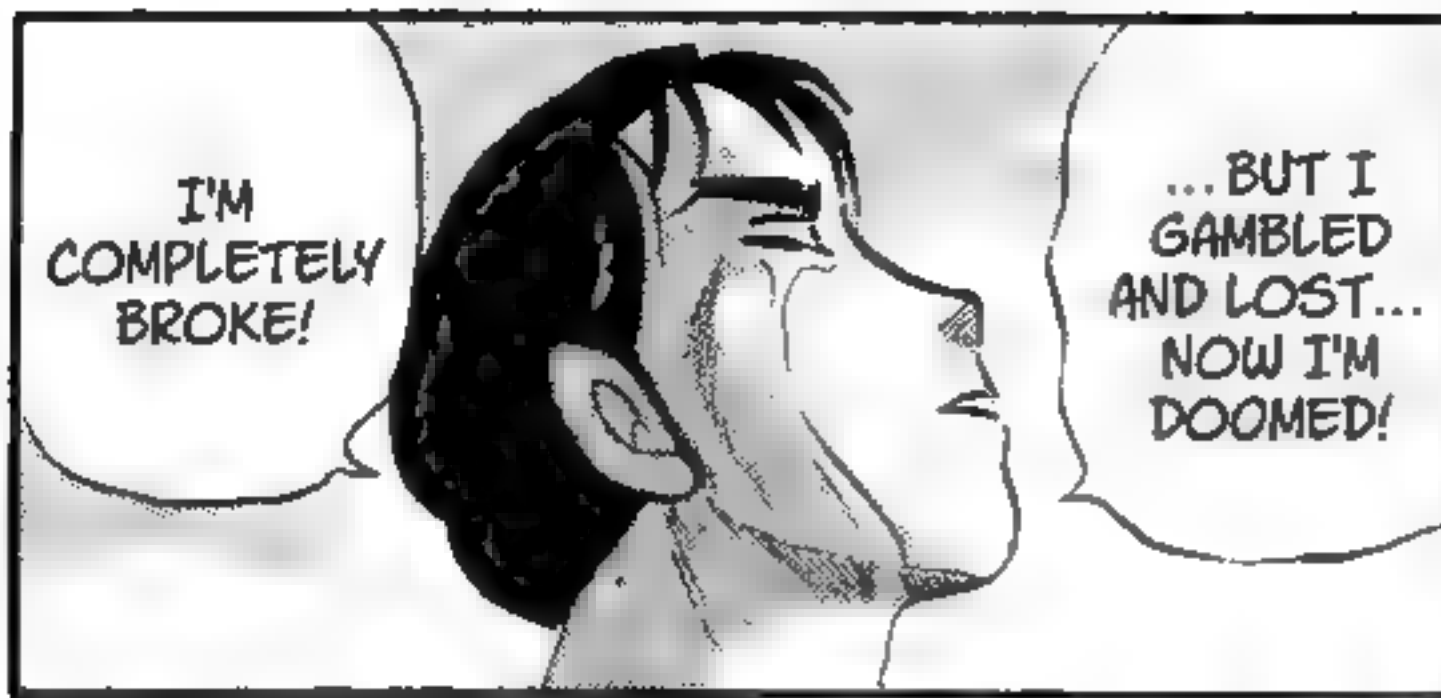


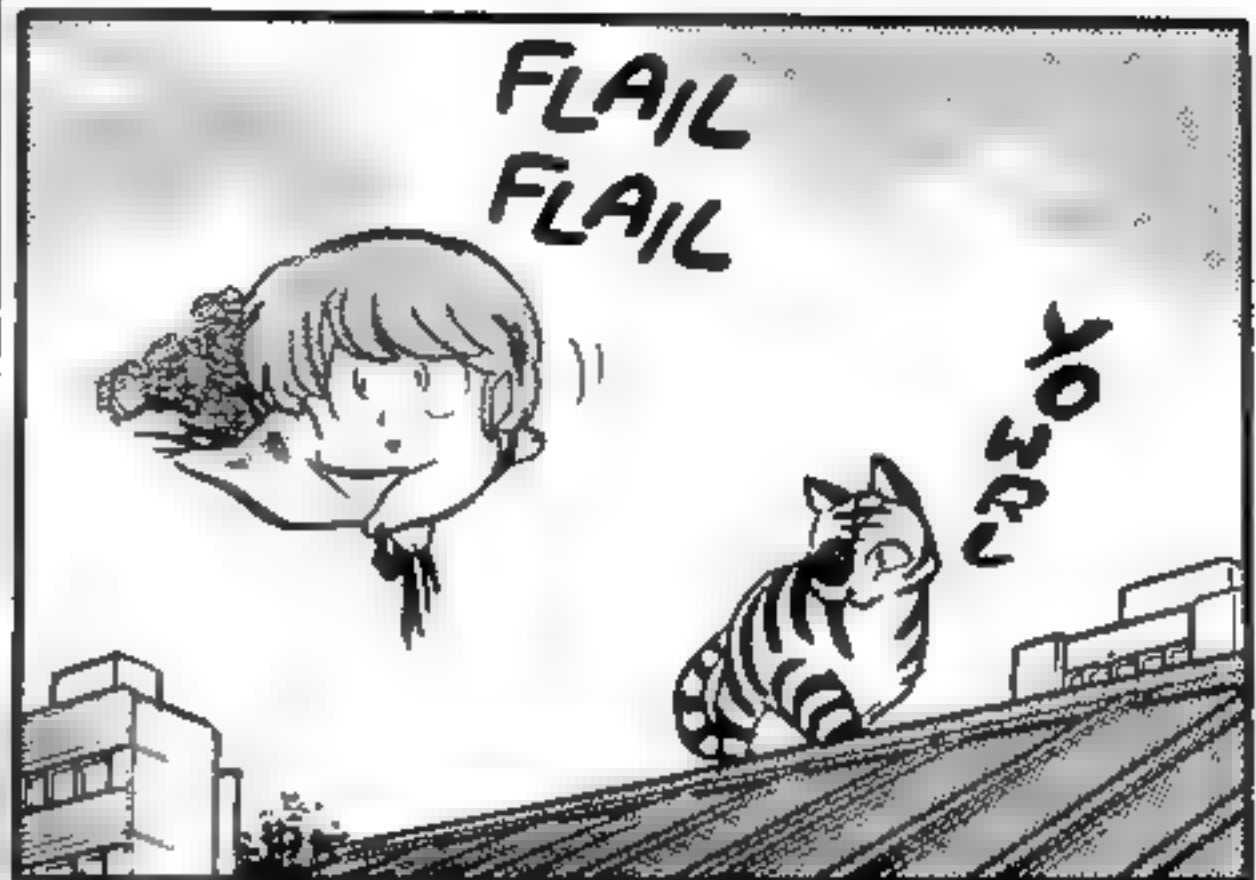
I SEE! THAT'S
THE KIND OF
THING THAT
HAPPENS RIGHT
UNDER OUR
NOSES!

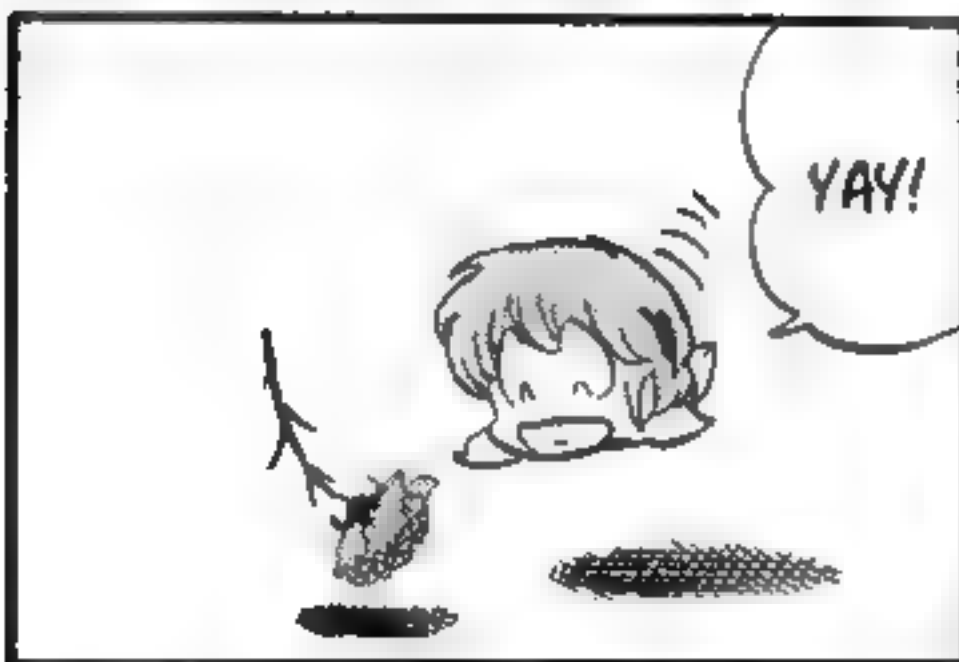
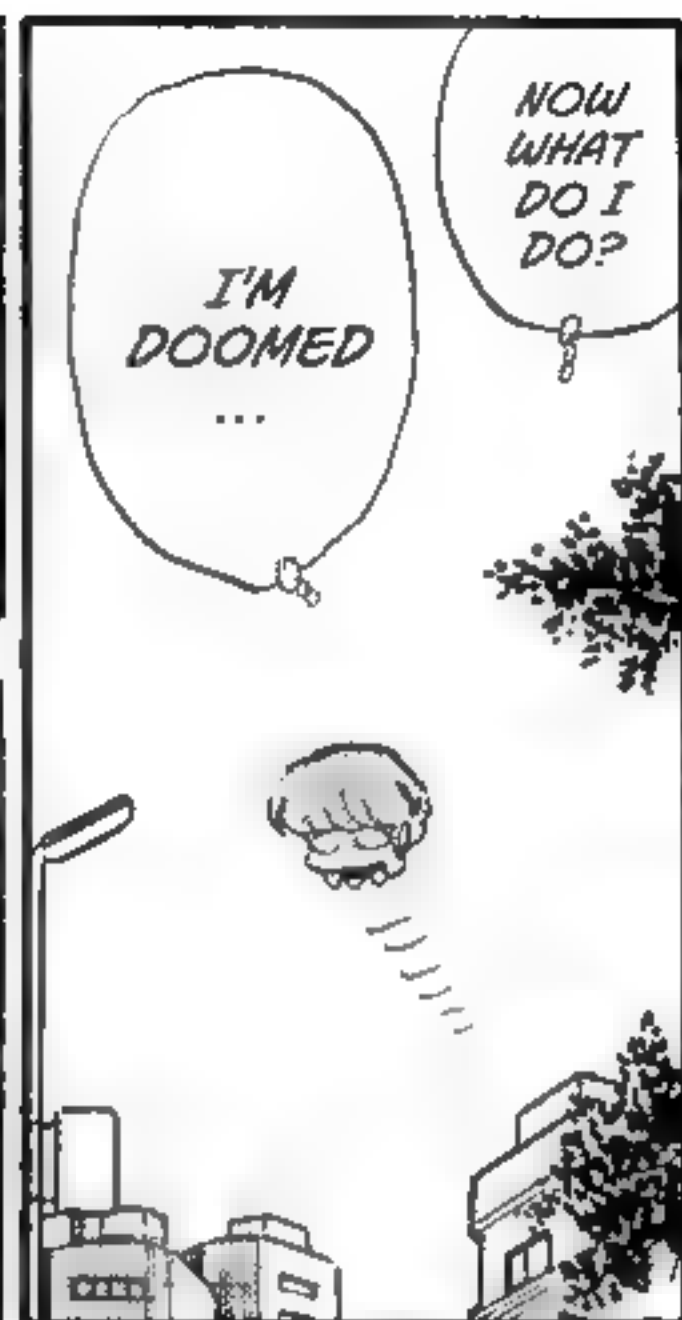








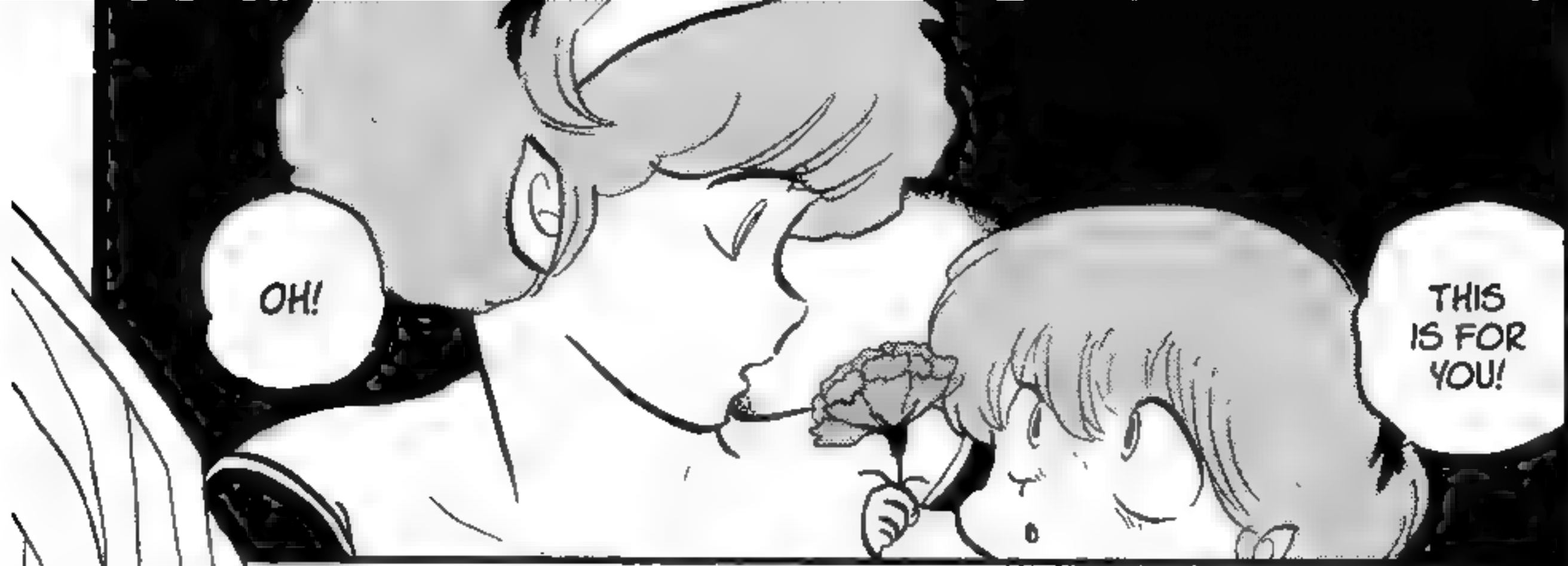








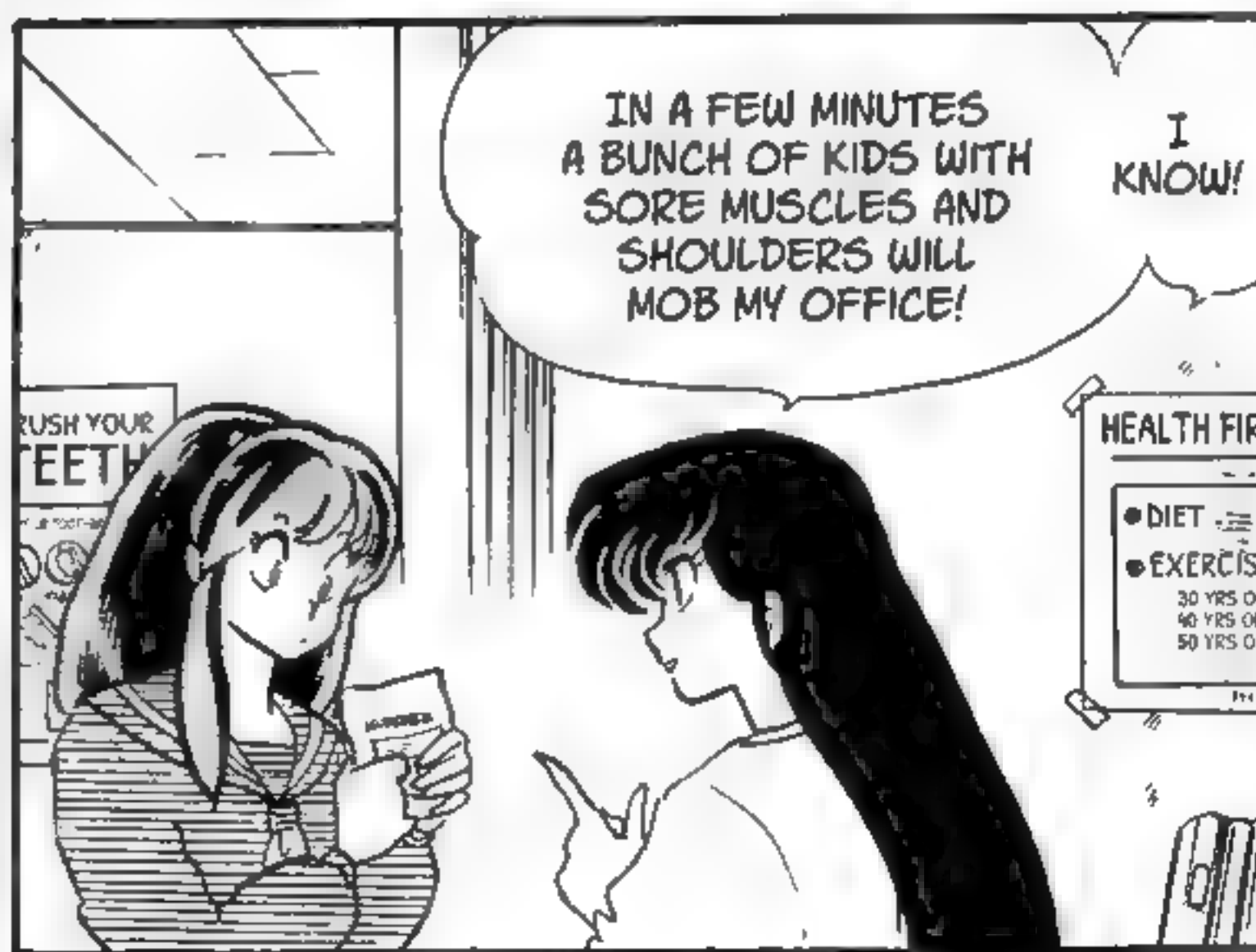




CHAPTER 58

FLY AWAY, SHOULDER PAIN!

















RELAX...
LESS
TENSION
IN THE
SHOUL-
DERS..



WHY,
YOU...

OVER
HERE,
DAR-
LING!



WAIT A
MINUTE!

GOOD.
ONE, TWO!
ONE, TWO!



WELL,
YOU'VE
BEEN
GIVEN THE
GIFT OF
WINGS!

WHY DO
I HAVE TO
LEARN
TO FLY?!

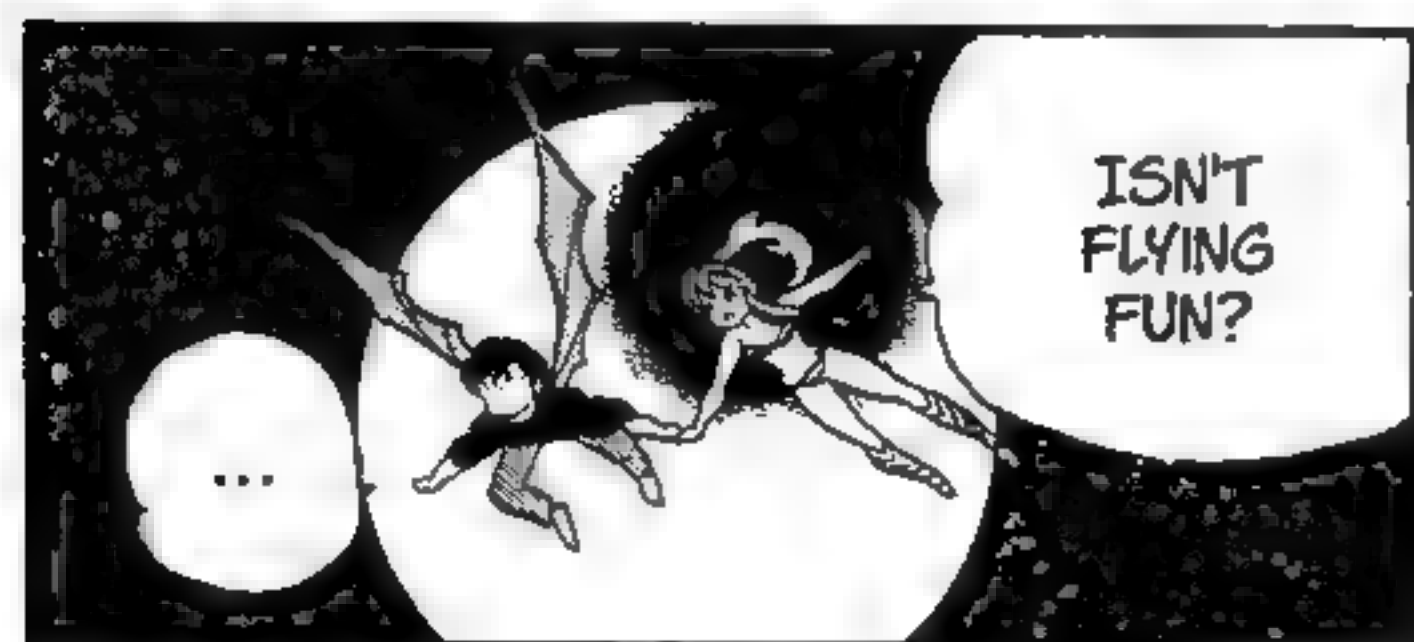


YOU'RE
A NATURAL,
DARLING!

ONE,
TWO!
ONE,
TWO!

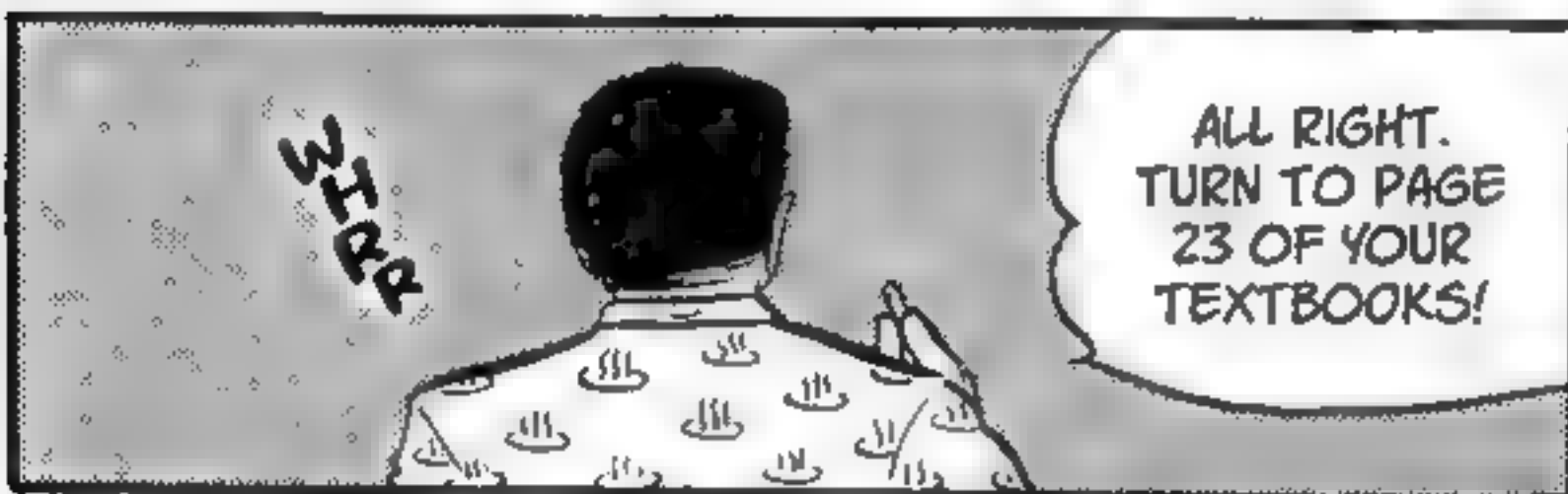
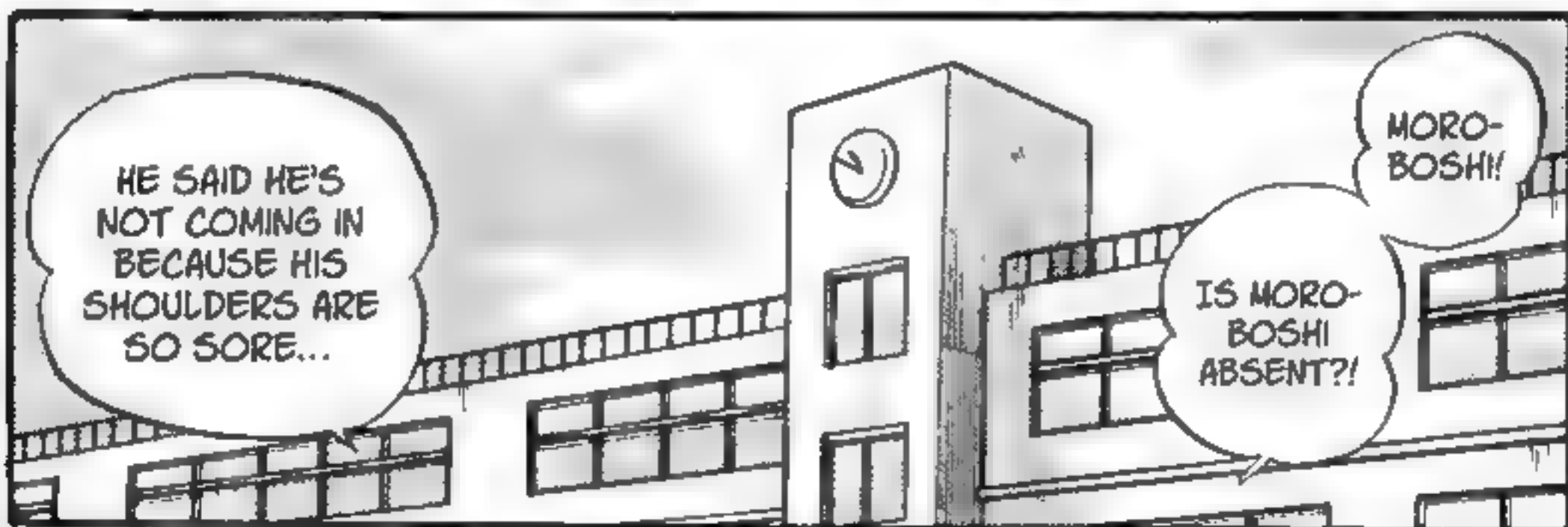


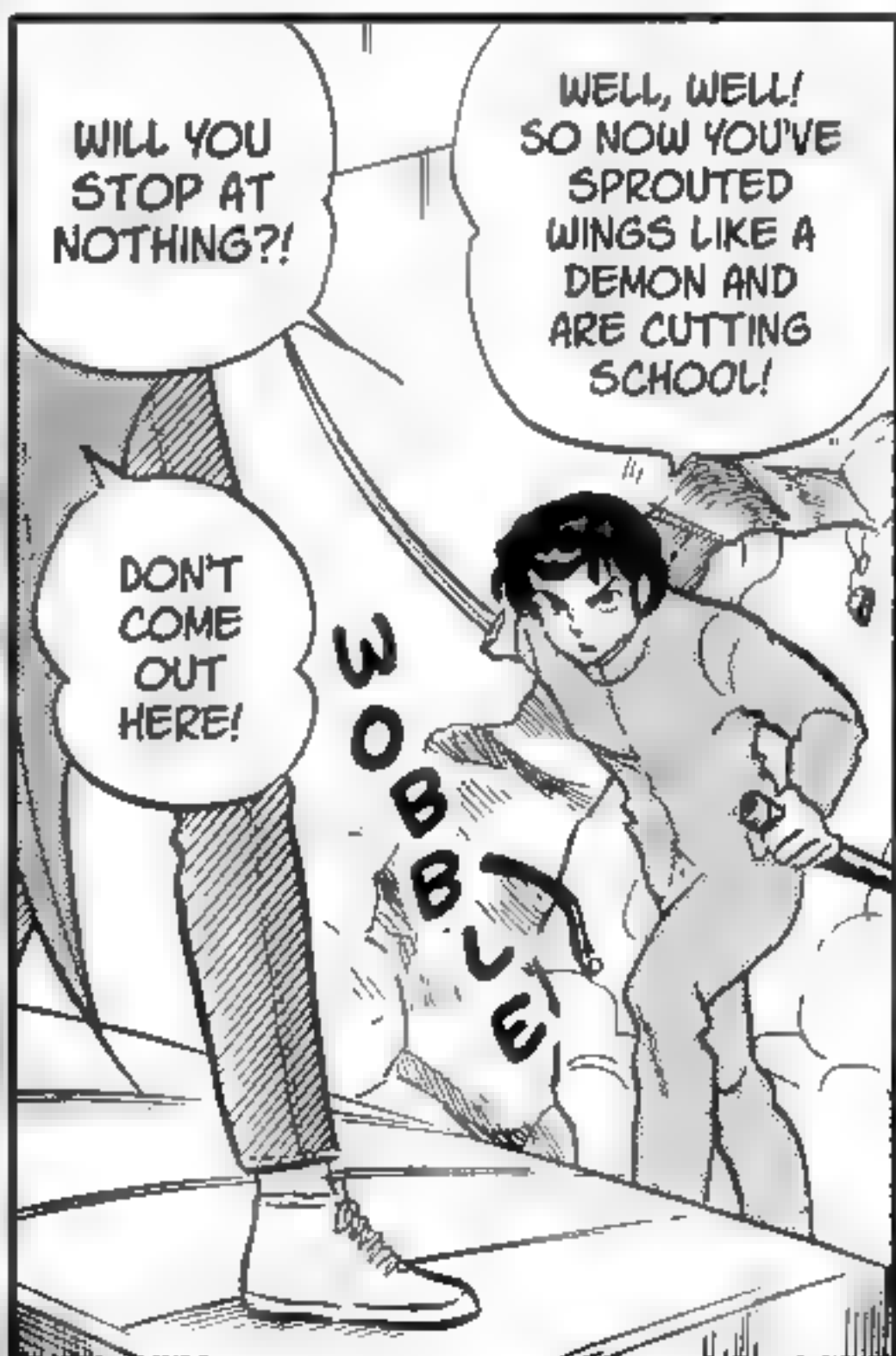
YOU CAN'T
FLYYY,
NYAA-NYAA!



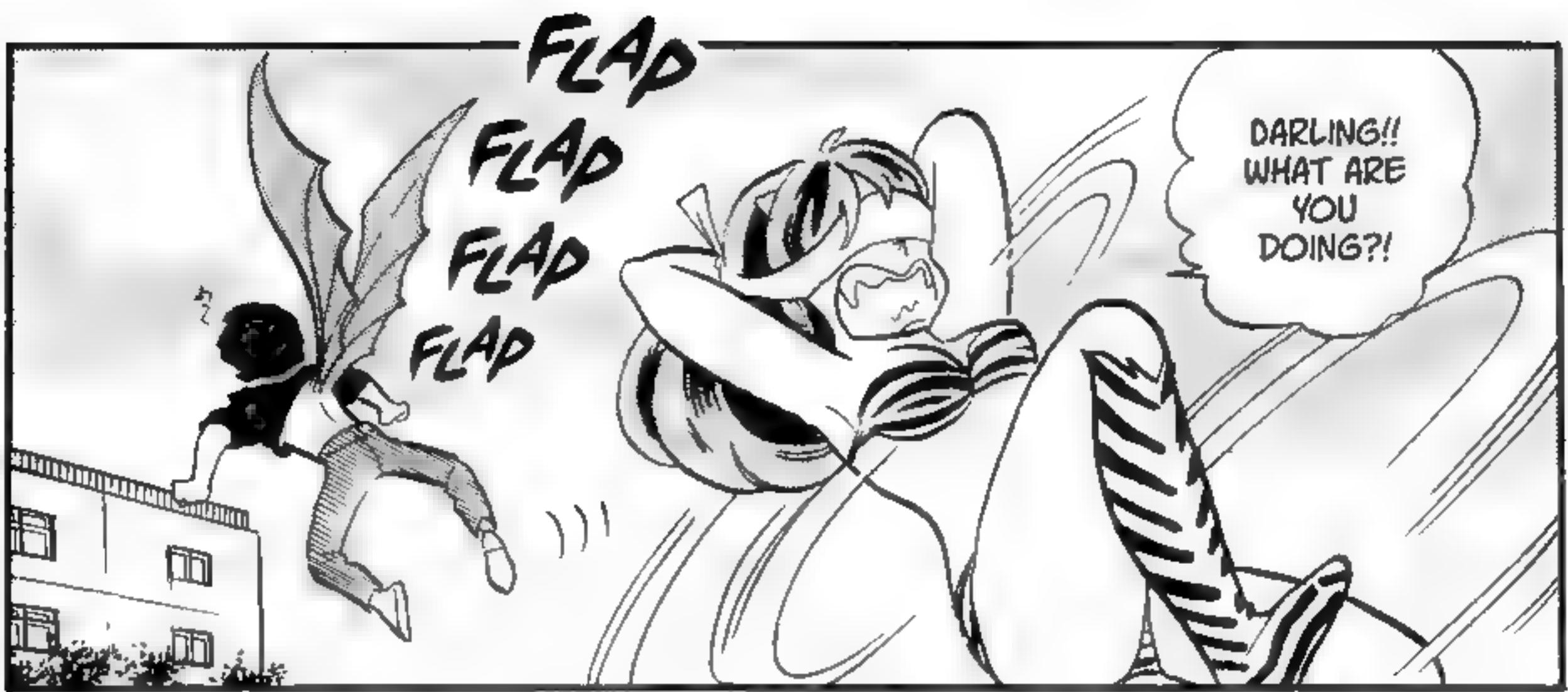
ISN'T
FLYING
FUN?

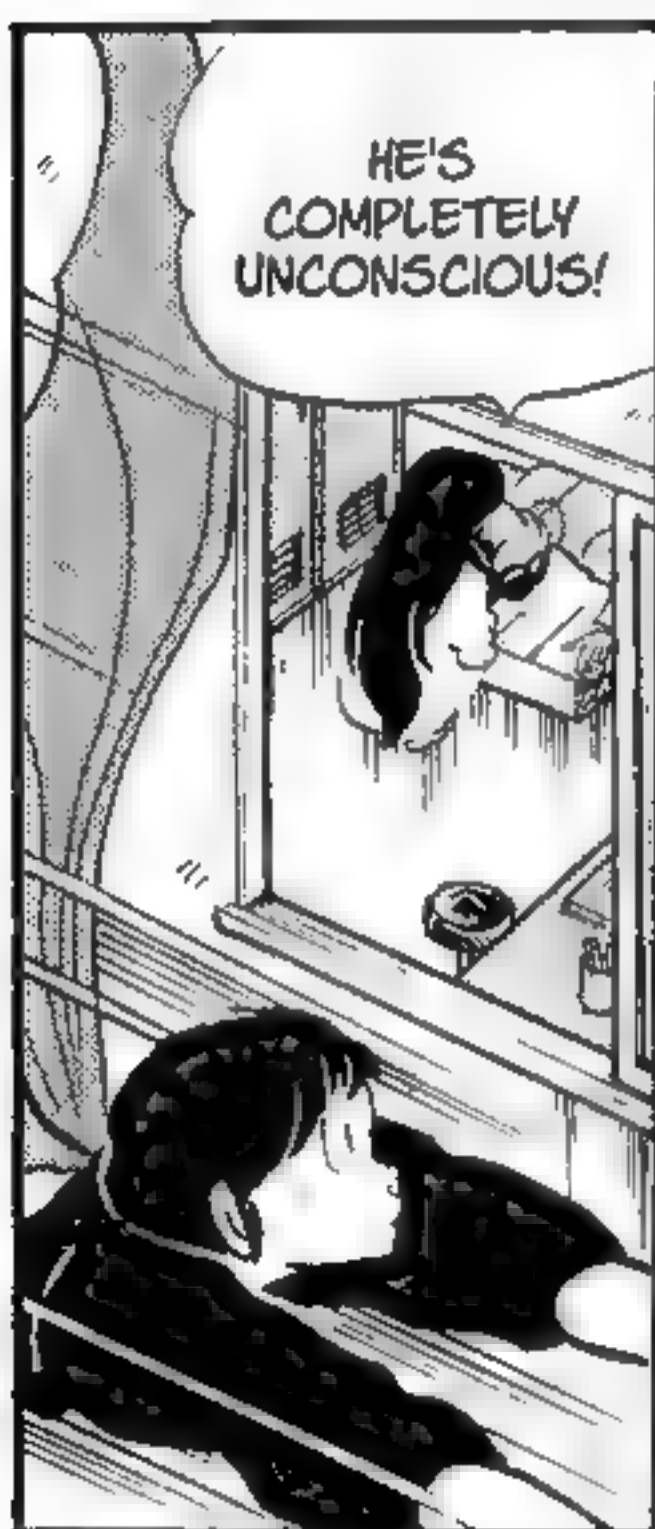
...

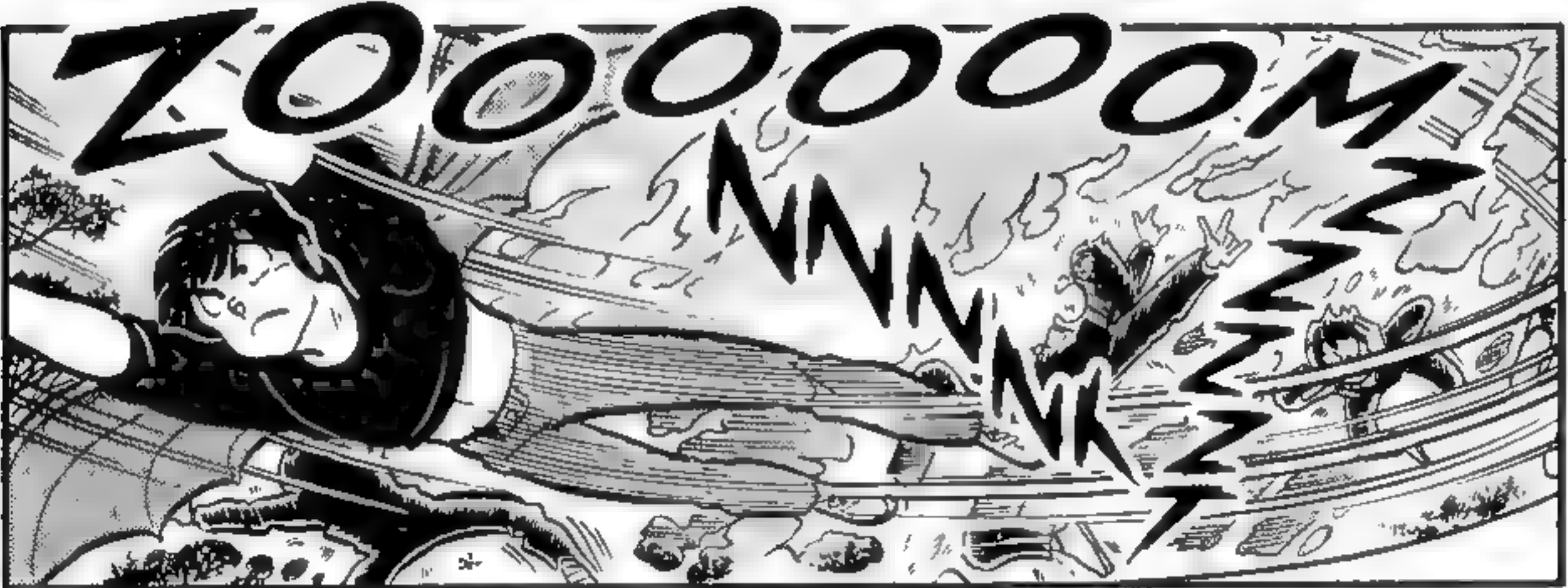


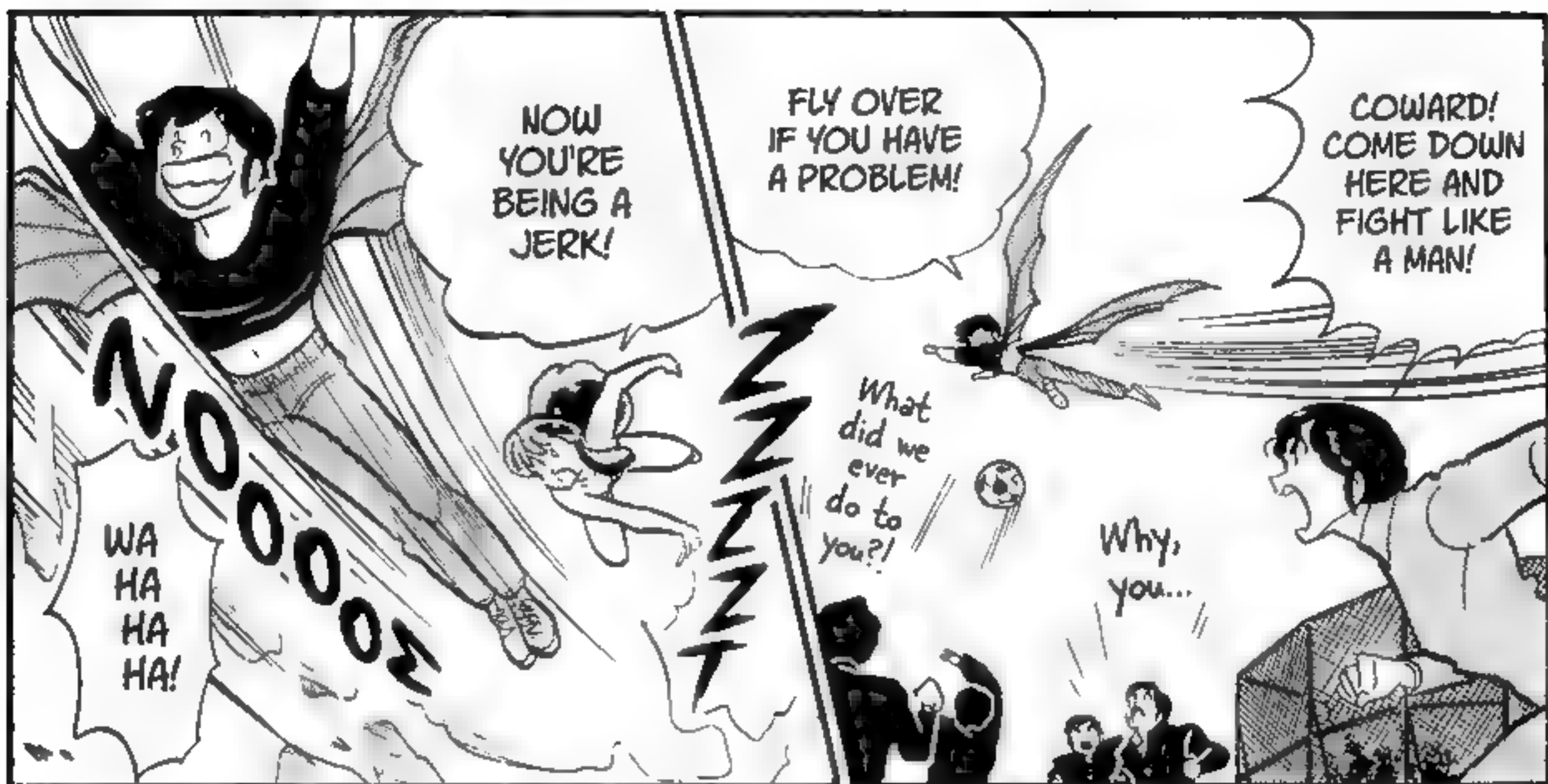






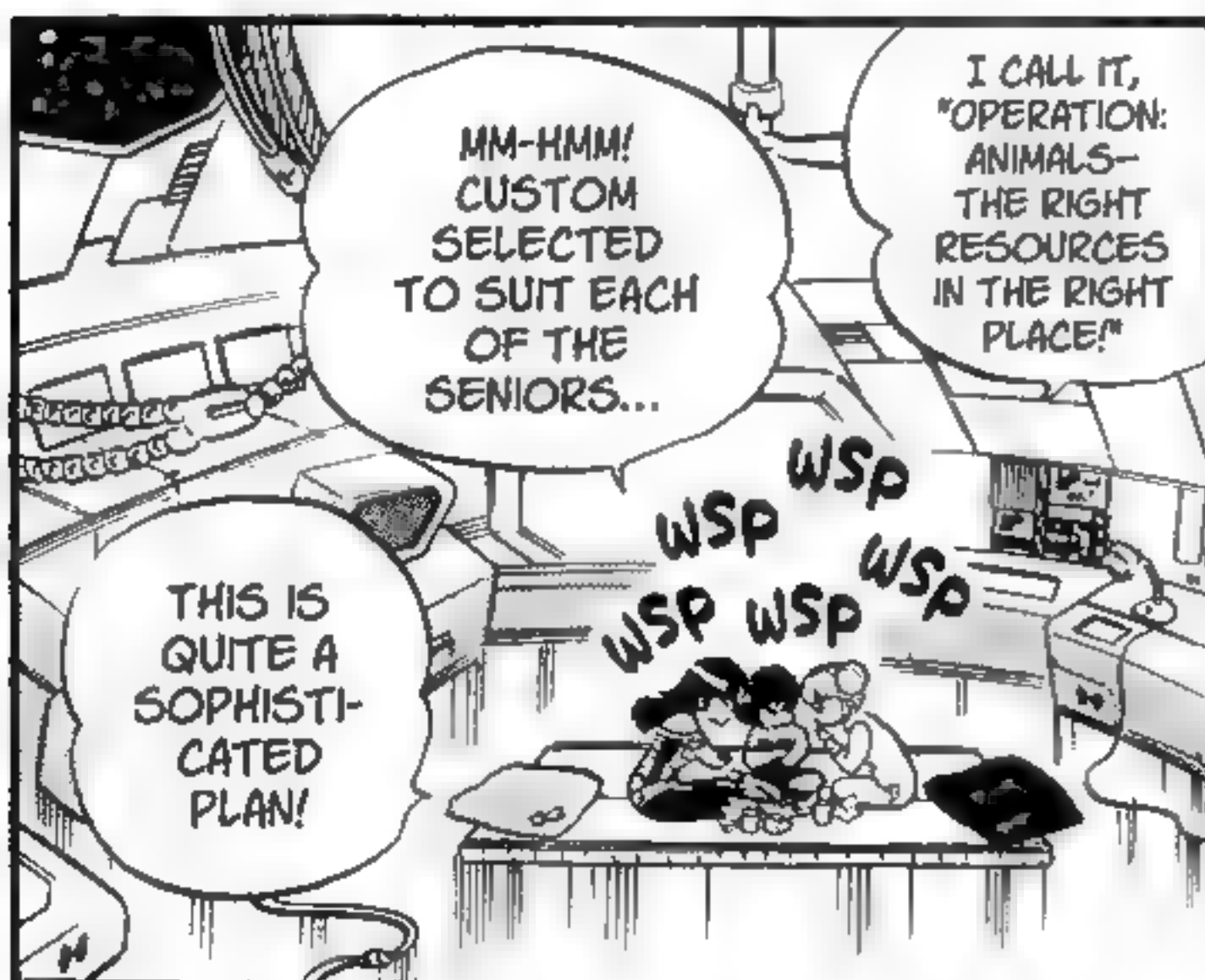
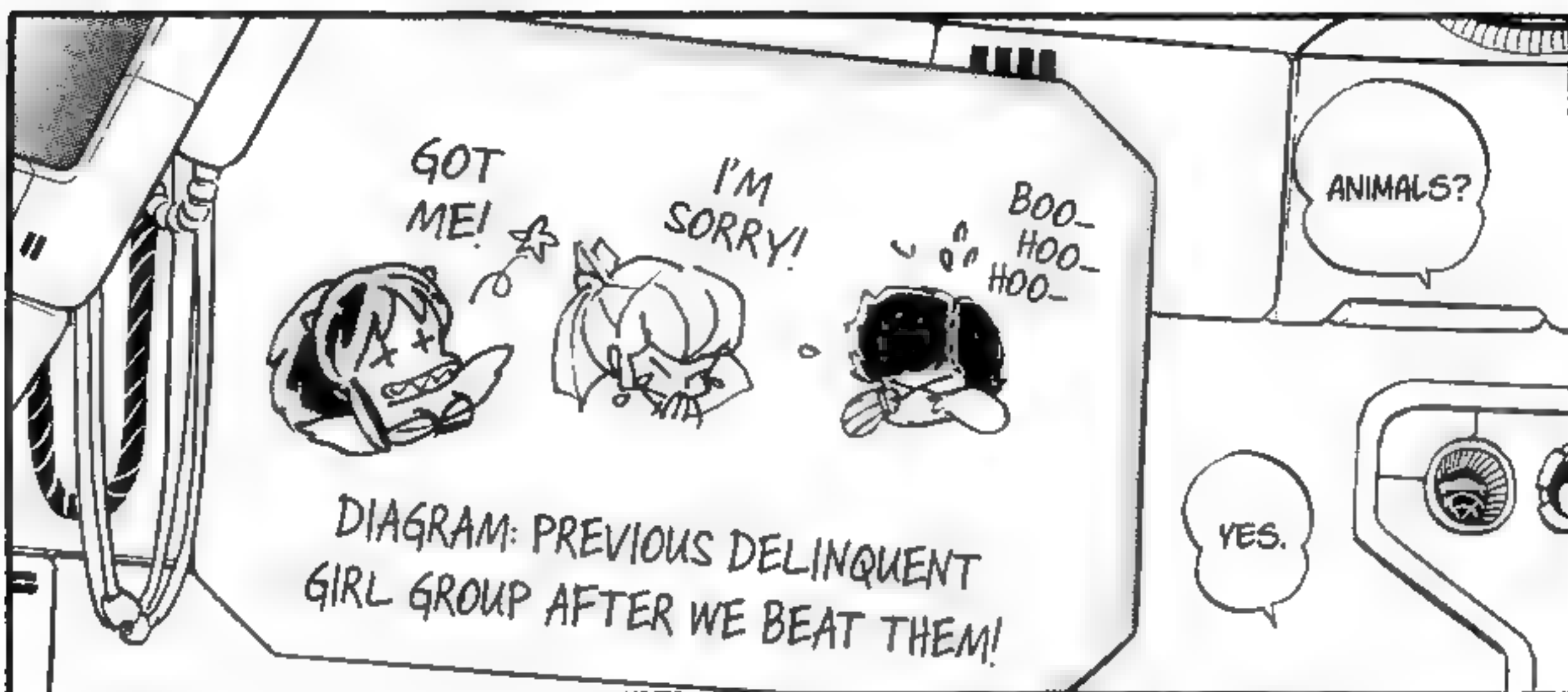


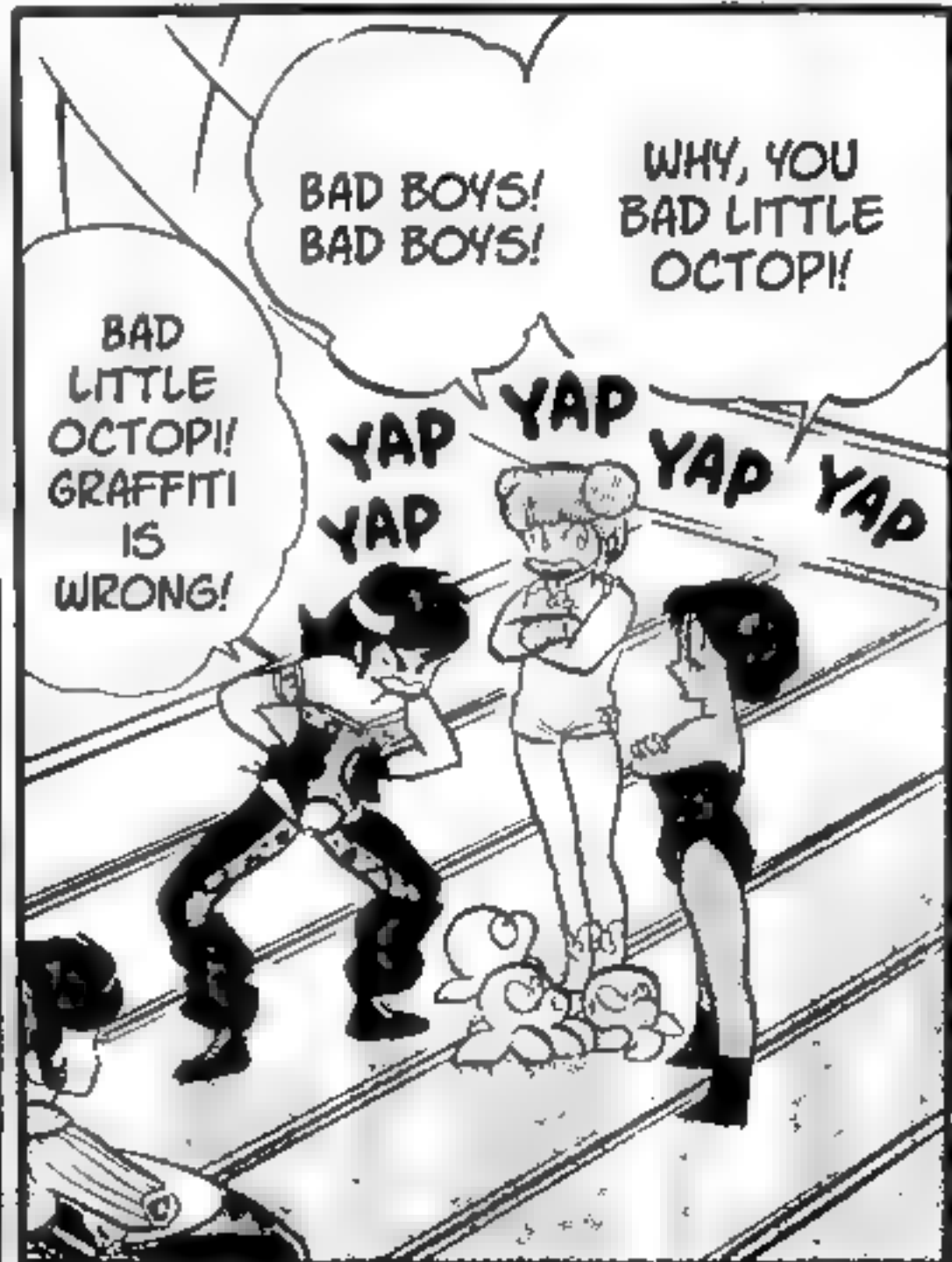




CHAPTER 6: DELINQUENT GIRLS— OPERATION ANIMALS









THERE!
HOW DO
YOU LIKE
US NOW?



...BUT YOU
CAN'T FREEZE
THIS BIRD,
CAN YOU?

YOU MAY
BE SOME
KINDA ICE
QUEEN...



...IS
THIS?

WHAT...



WE GOT
HER
GOOD!

HA!
SHE'S
SPEECH-
LESS!

WE
WIN!

MWA
HA
HA
HA

WAHAHAHA!

WHAT A MORON!

SHE DOESN'T
EVEN KNOW
WHAT A
PENGUIN IS!

HEAR
THAT?
HEAR
THAT?

WHAT'S
IT FOR?

I SEE
THE
PENGUIN
...



OH.
IT'S A
PRES-
ENT...

GOOD
DAY!

ENJOY
THE CUTE
PENGUIN!

S-
SO...

HA HA
HA HA
HA

PENGUINS
ARE COLD-
RESISTANT...

ER...
WELL...



I'M SURE
THEY'LL
SHOW UP
AT YOUR
PLACE
SOON!

WELL,
WHAT-
EVER.



OH...
THOSE
THREE
ARE AT IT
AGAIN?

YES.
THEY'RE
SUCH
PESTS!



THE NEXT TIME
THEY BOTHER ME,
I'LL PUNISH THEM SO
HARD THEY WON'T BE
ABLE TO MAKE ANY
MORE MISCHIEF!

THEY NEED
ANOTHER
TEN YEARS
BEFORE
THEY'LL BE
READY TO
TAKE ME
ON!



DON'T
LOOK!

FWOO FWOO FWOO
FWOO FWOO FWOO
FWOO FWOO

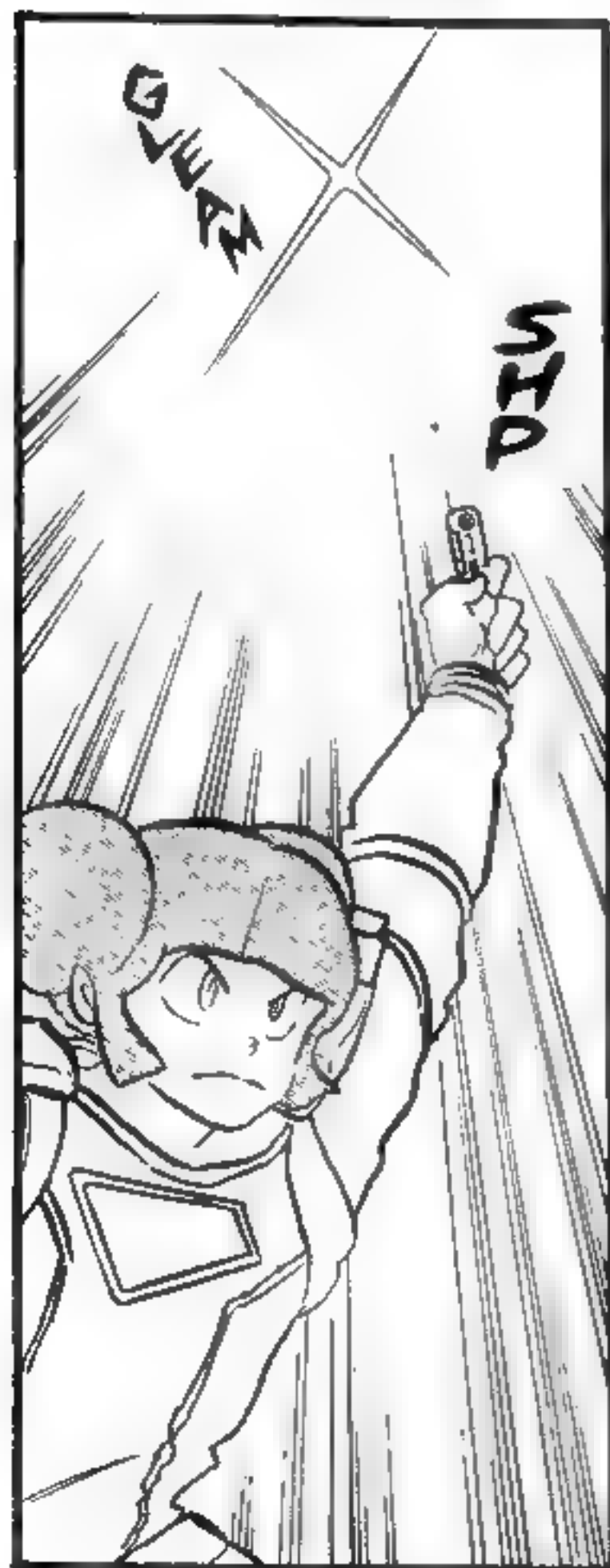
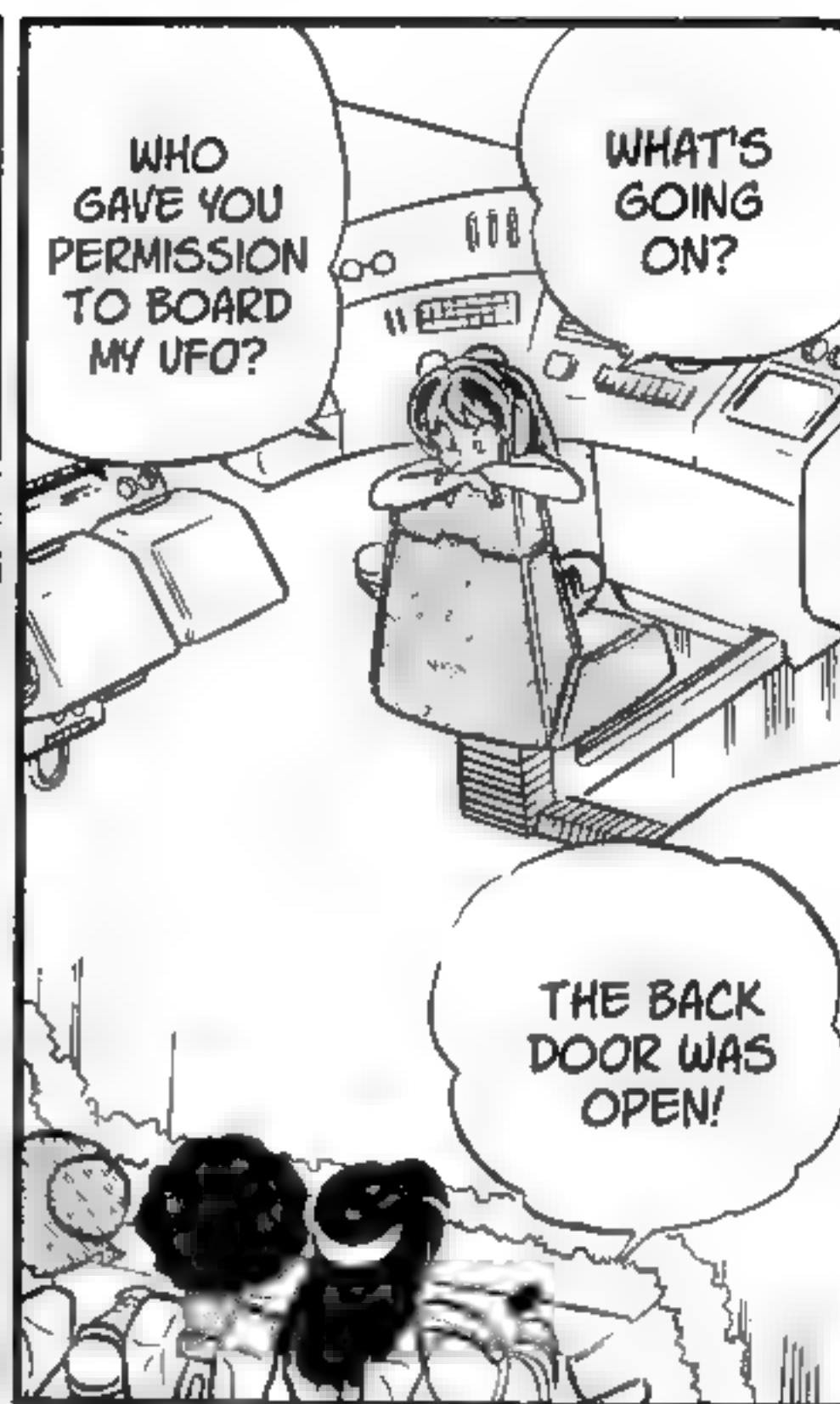
NO!

HUH?



BE-
HIND
YOU!

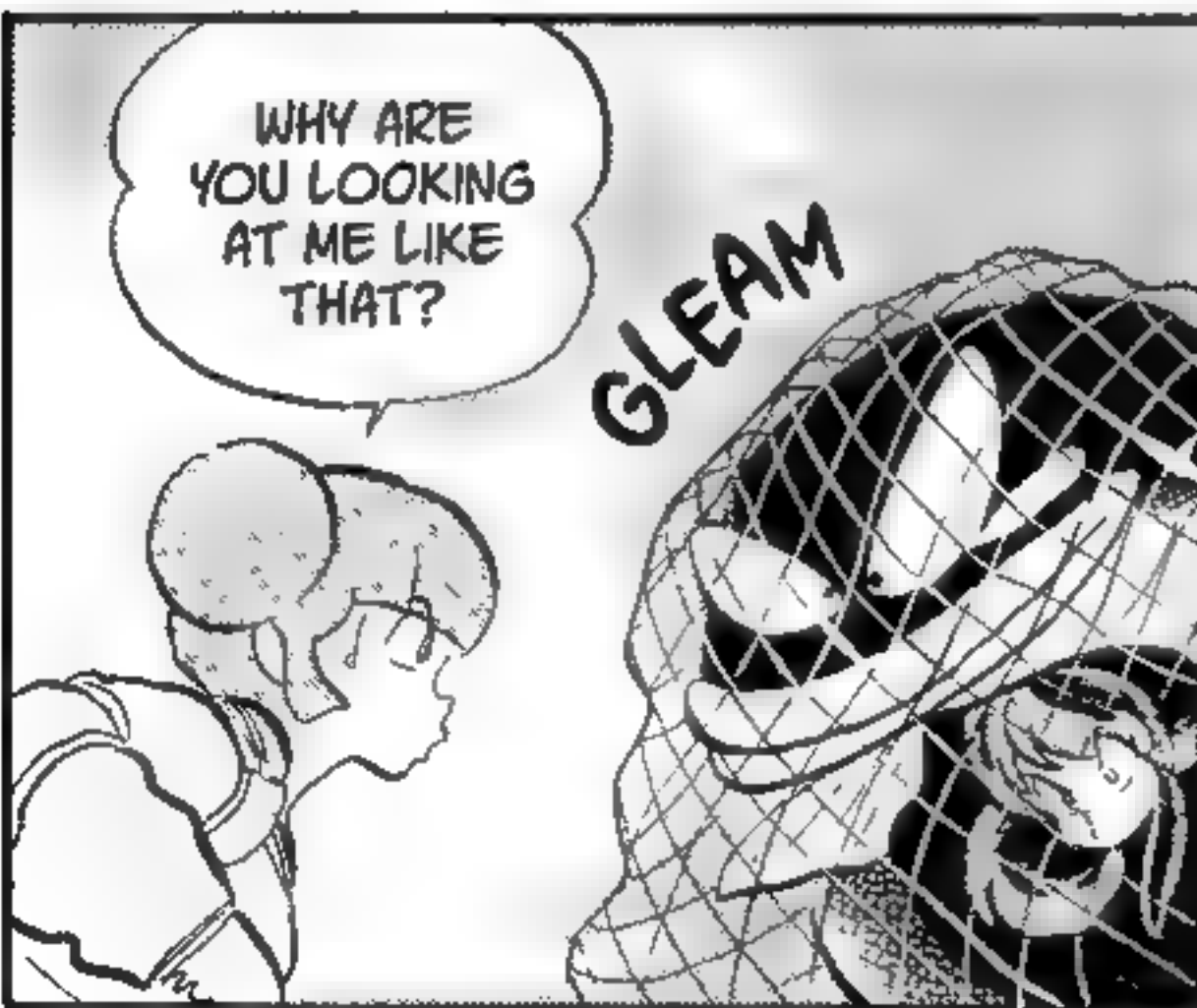
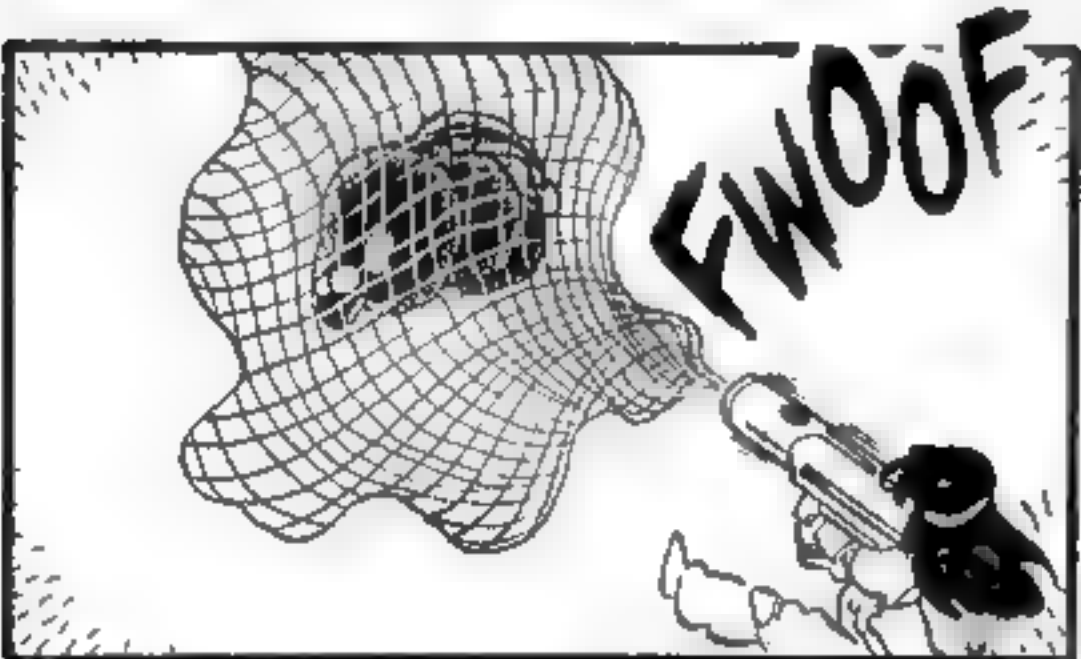
HEY!

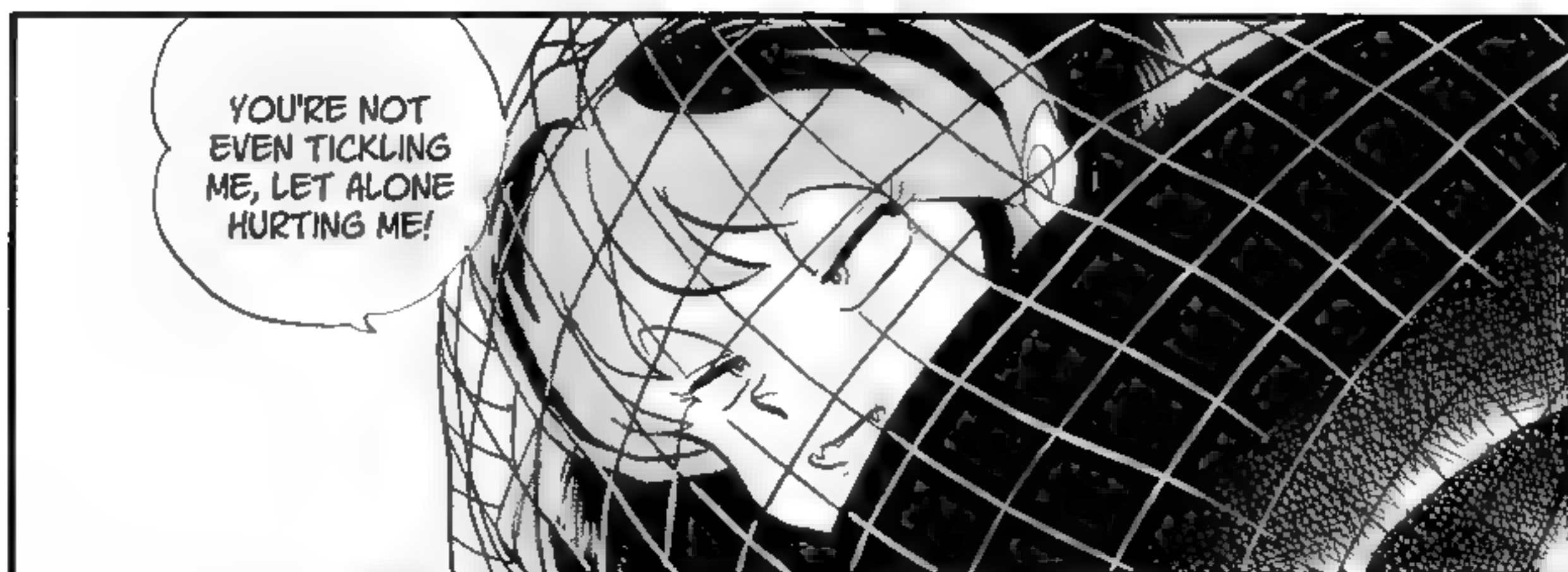


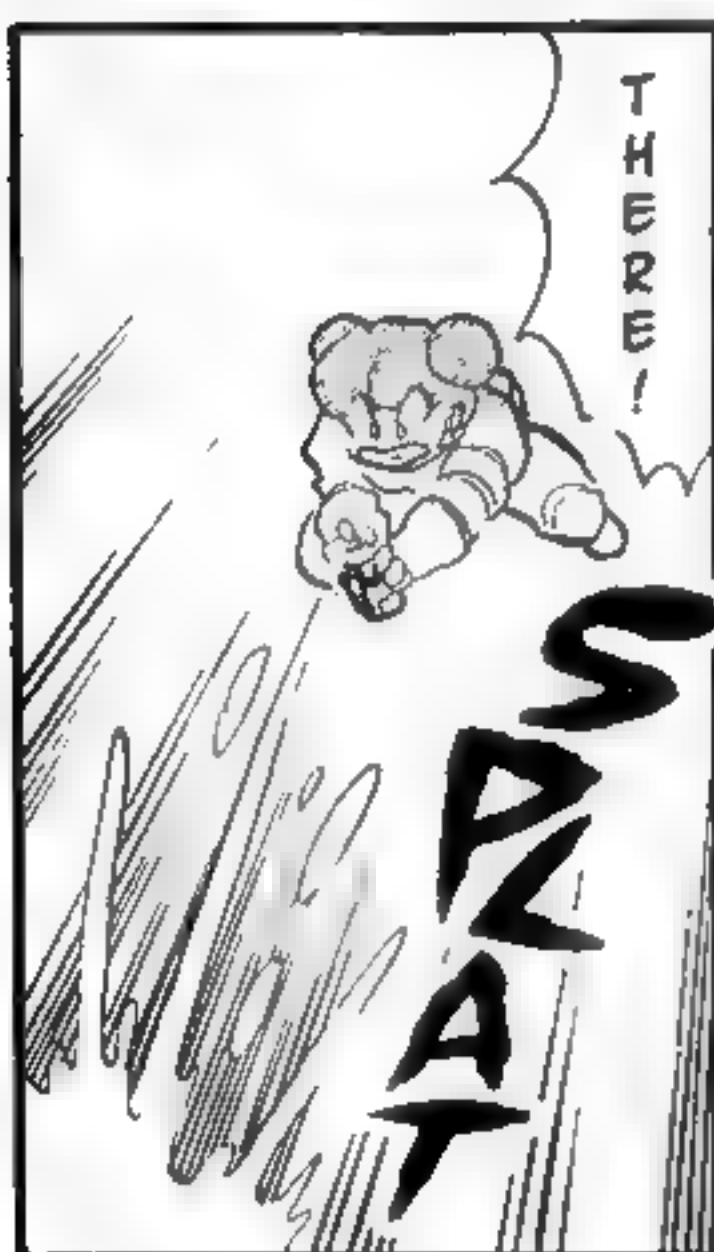
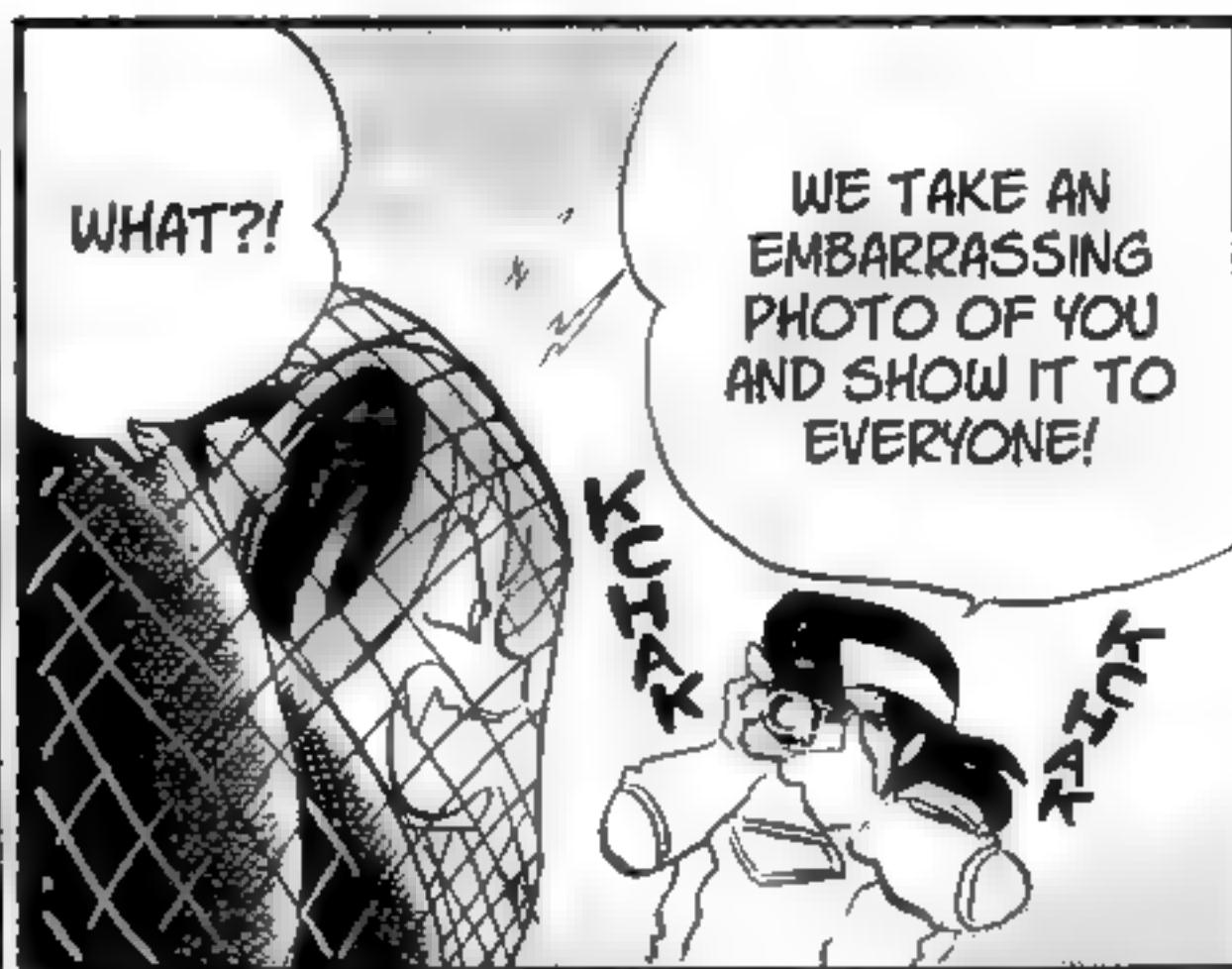


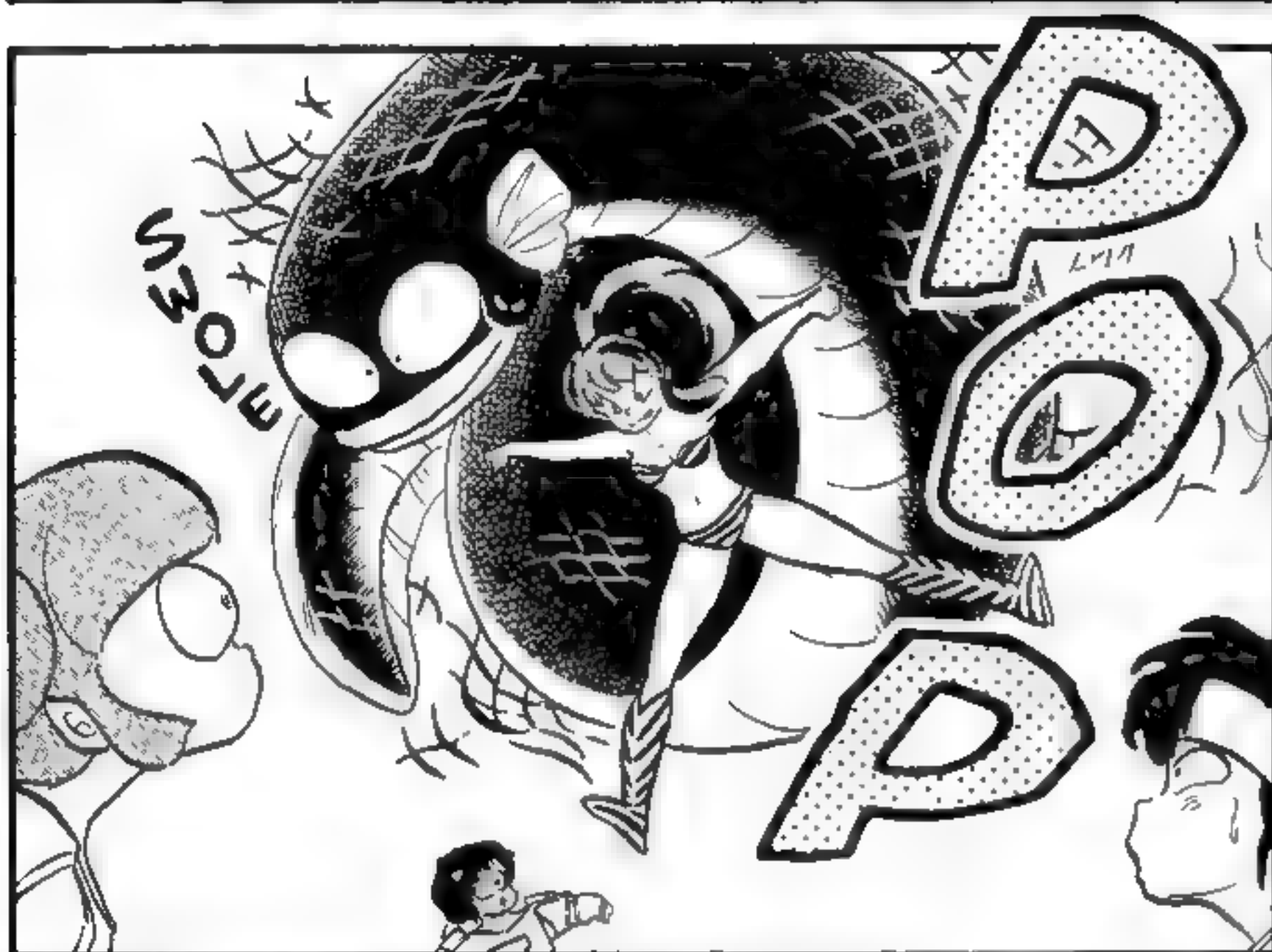
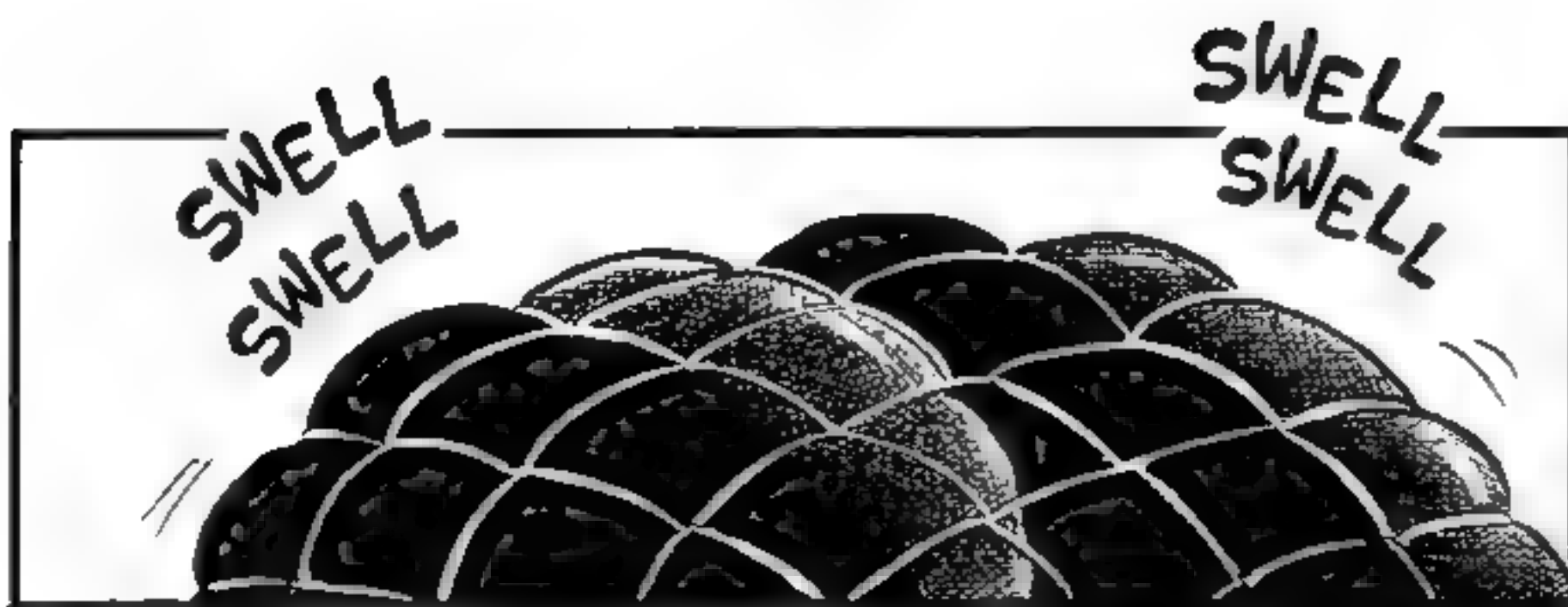








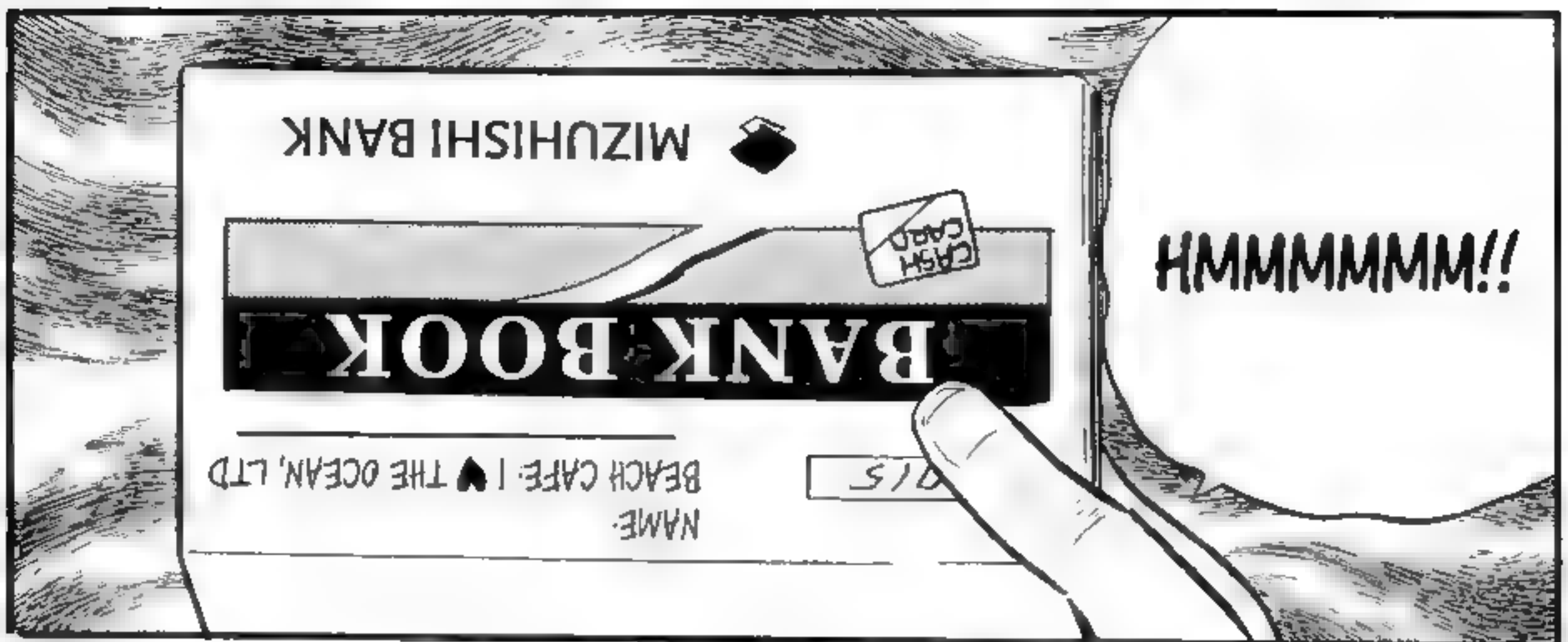




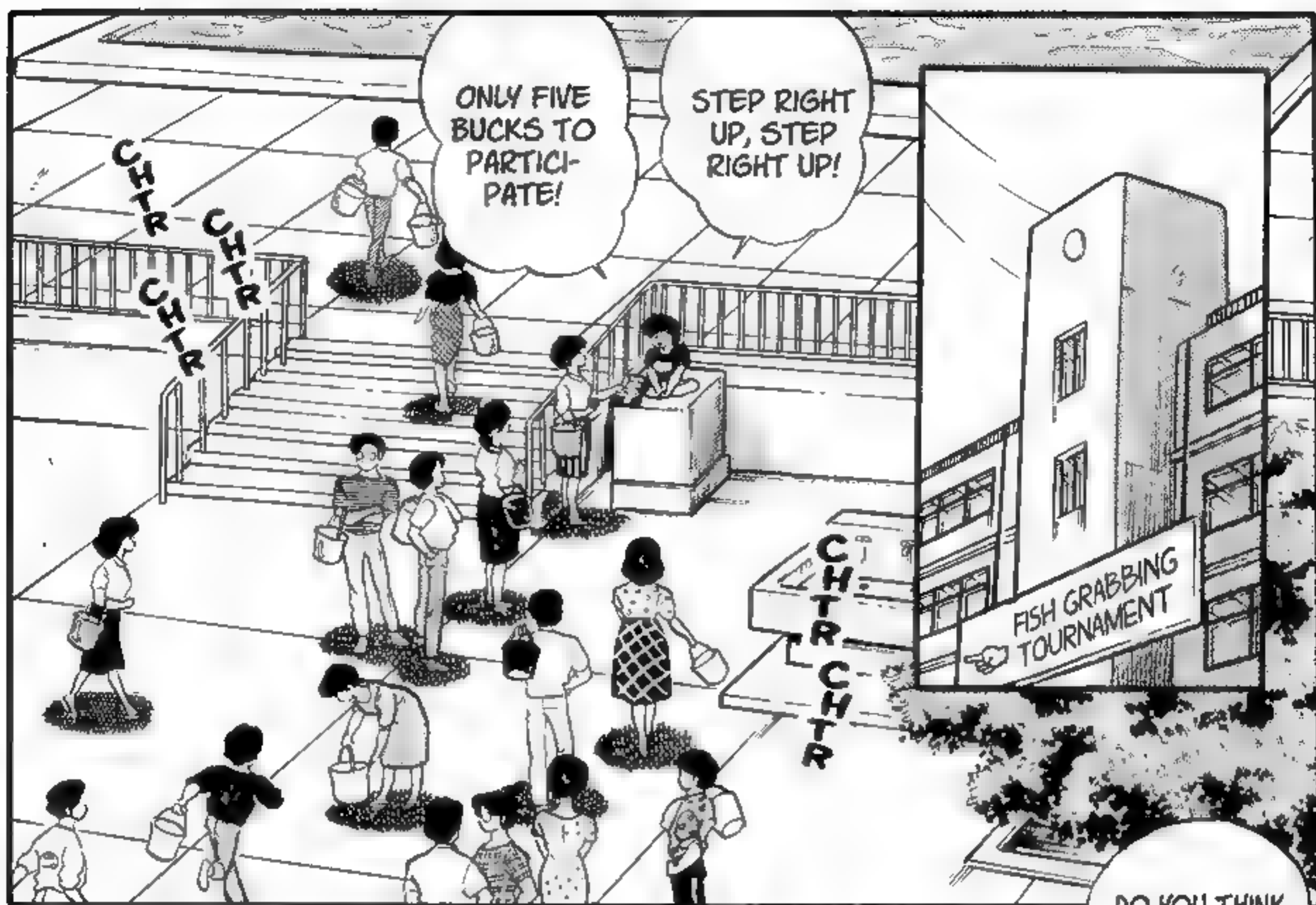


CHAPTER 7: PICK YOUR FISH



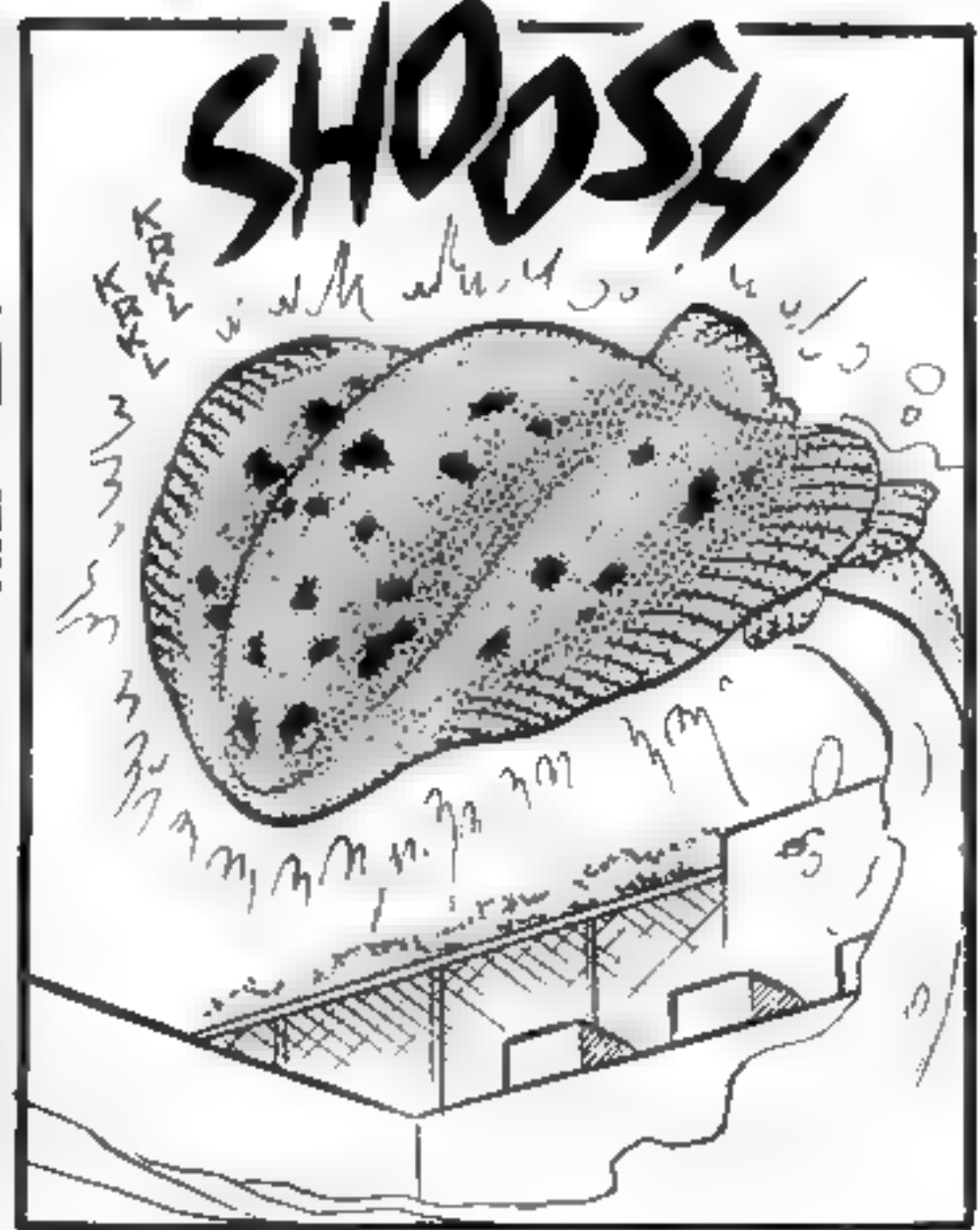
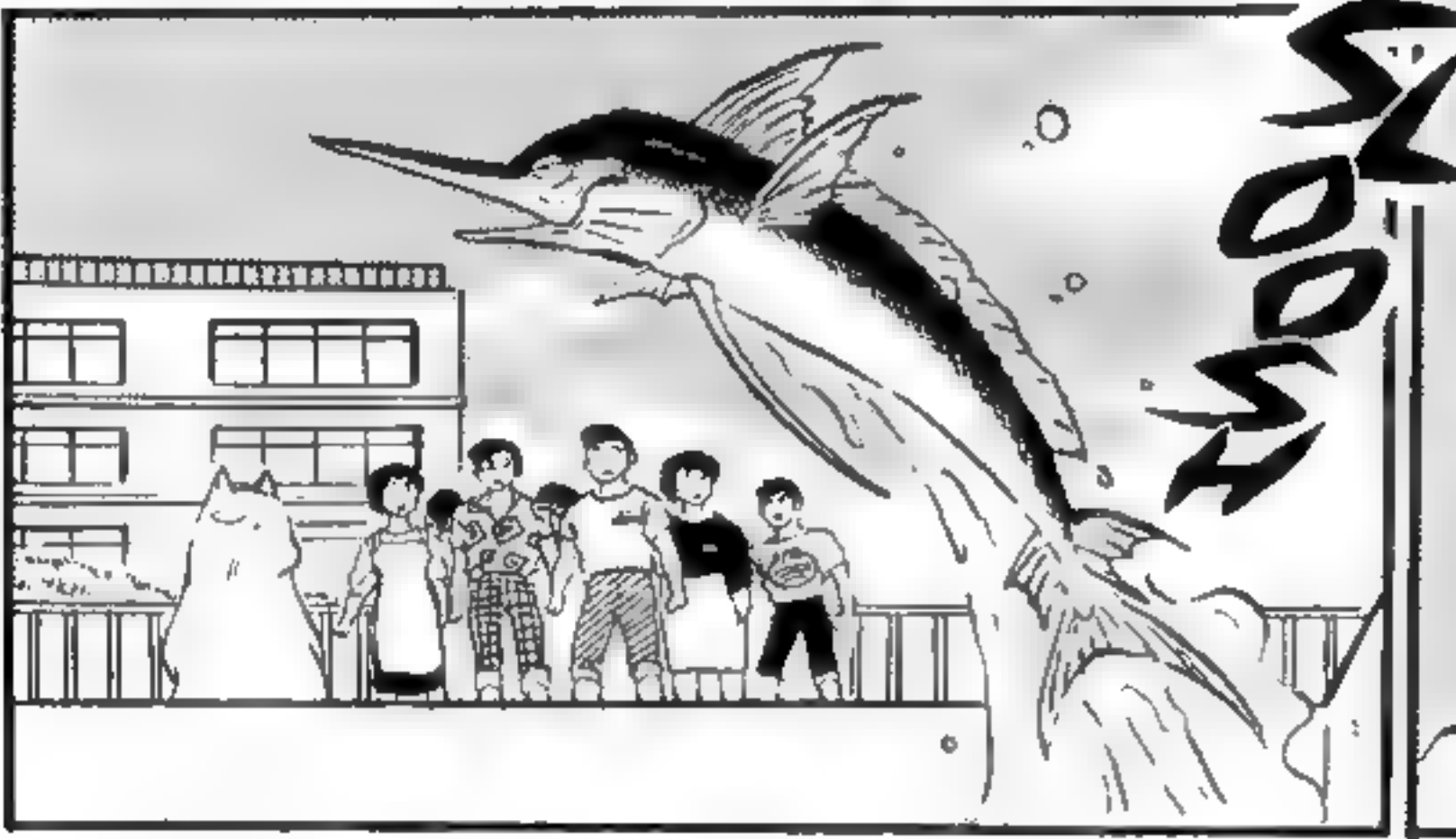




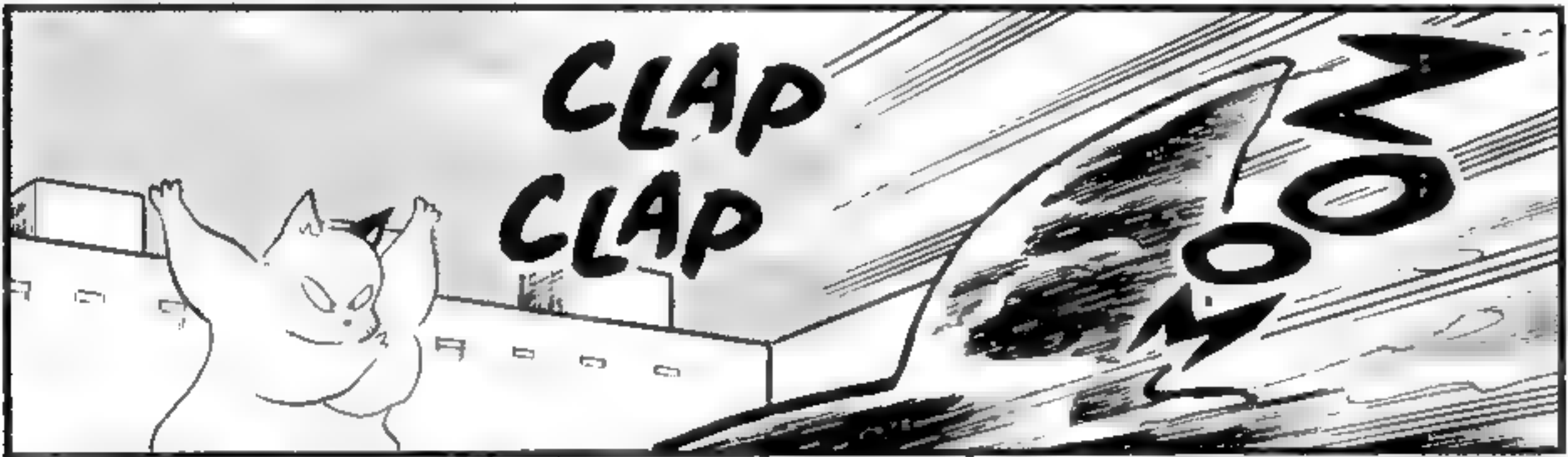




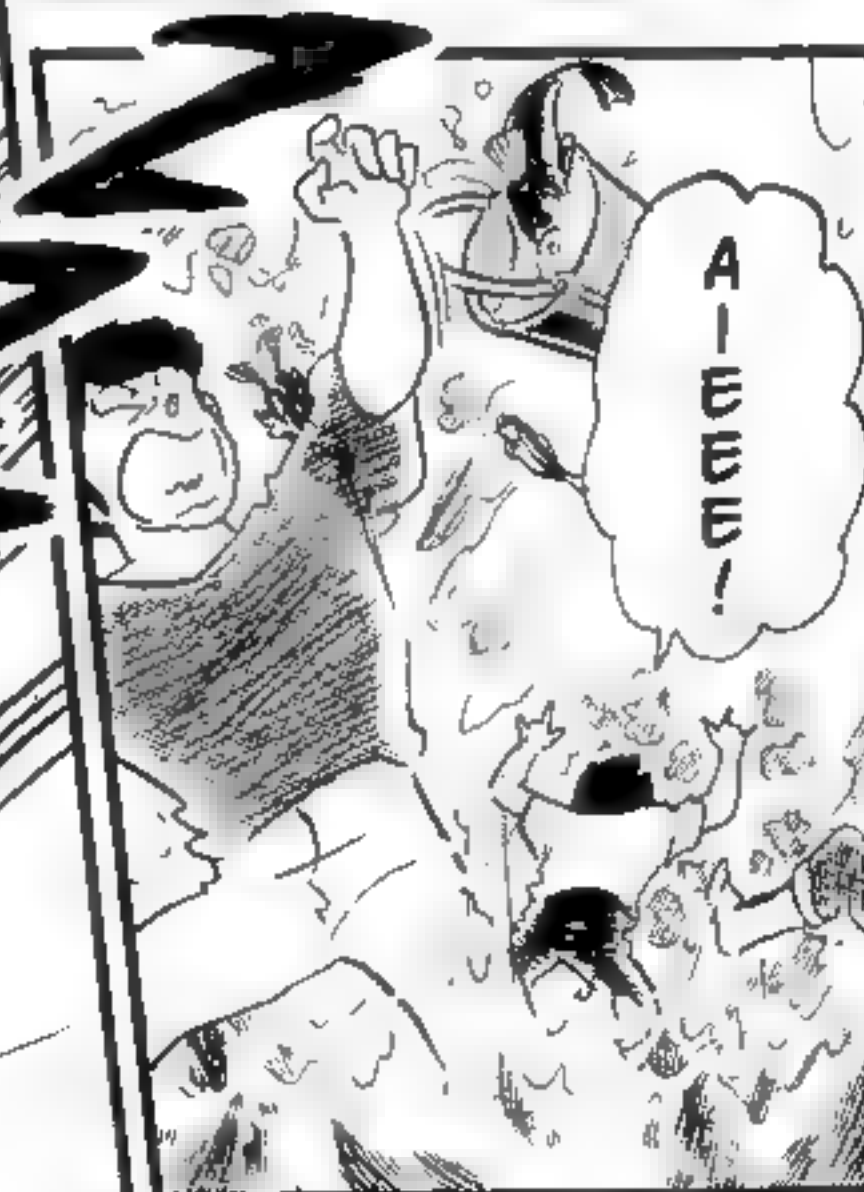
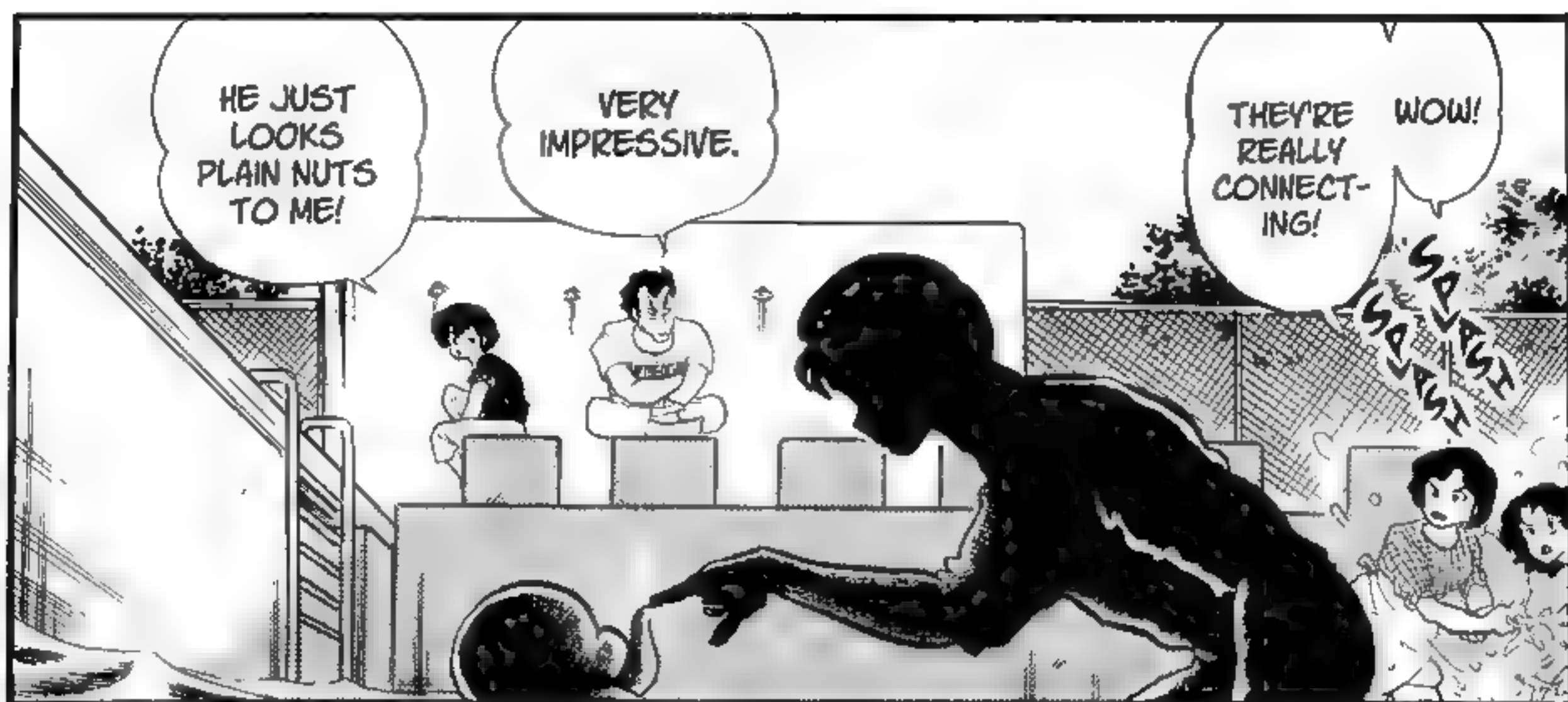








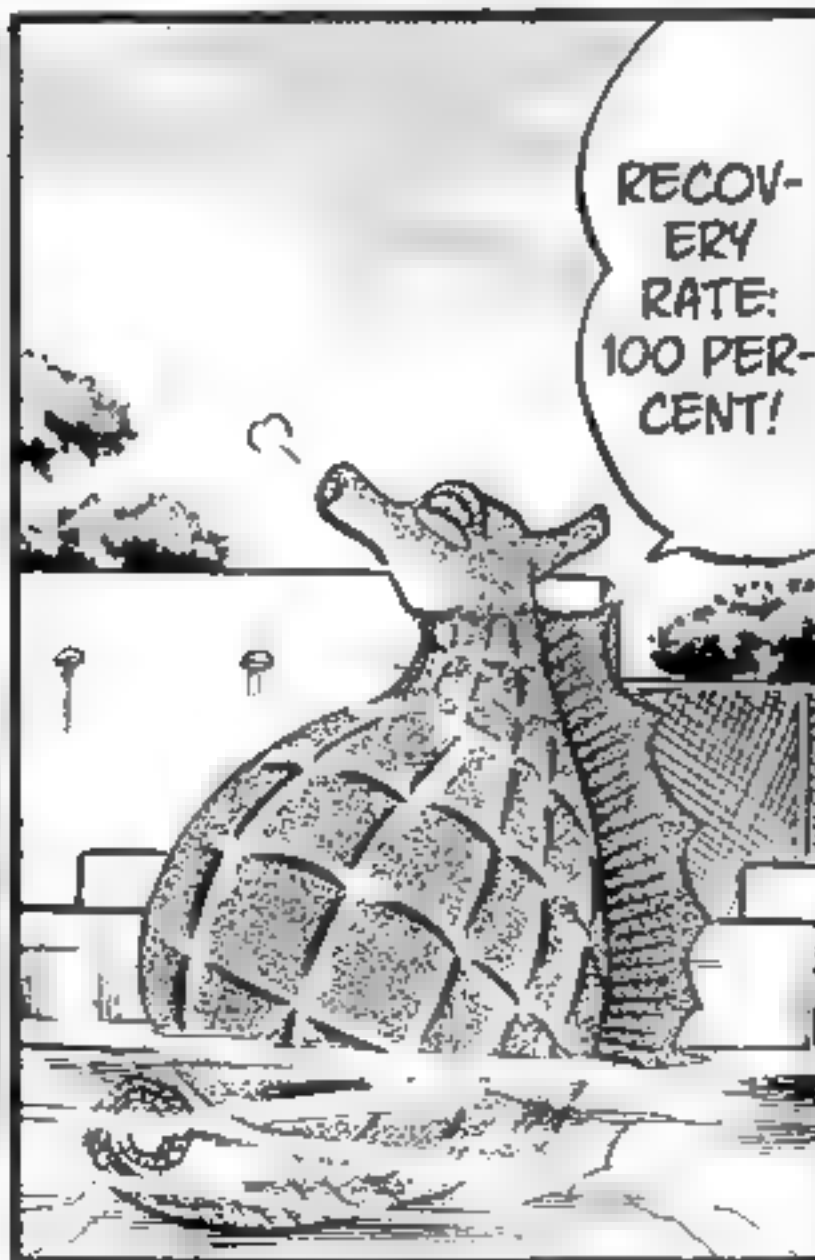
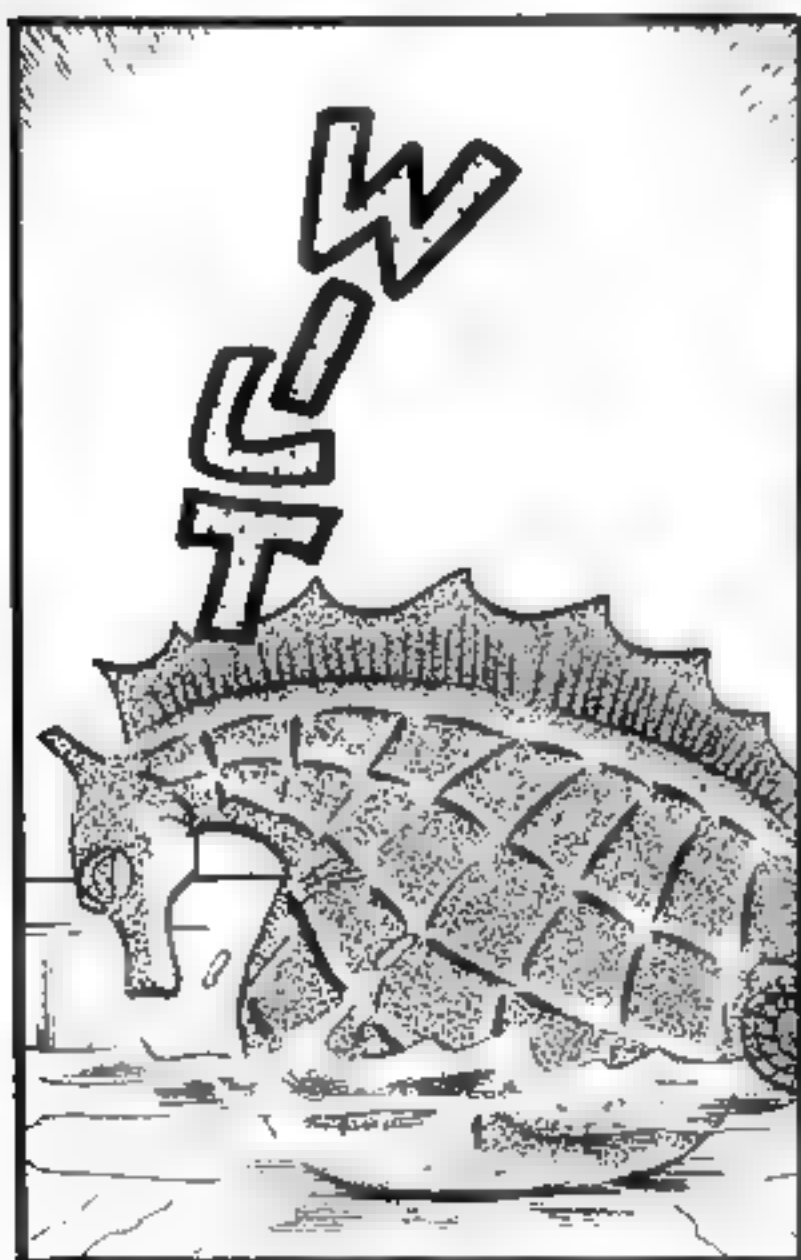
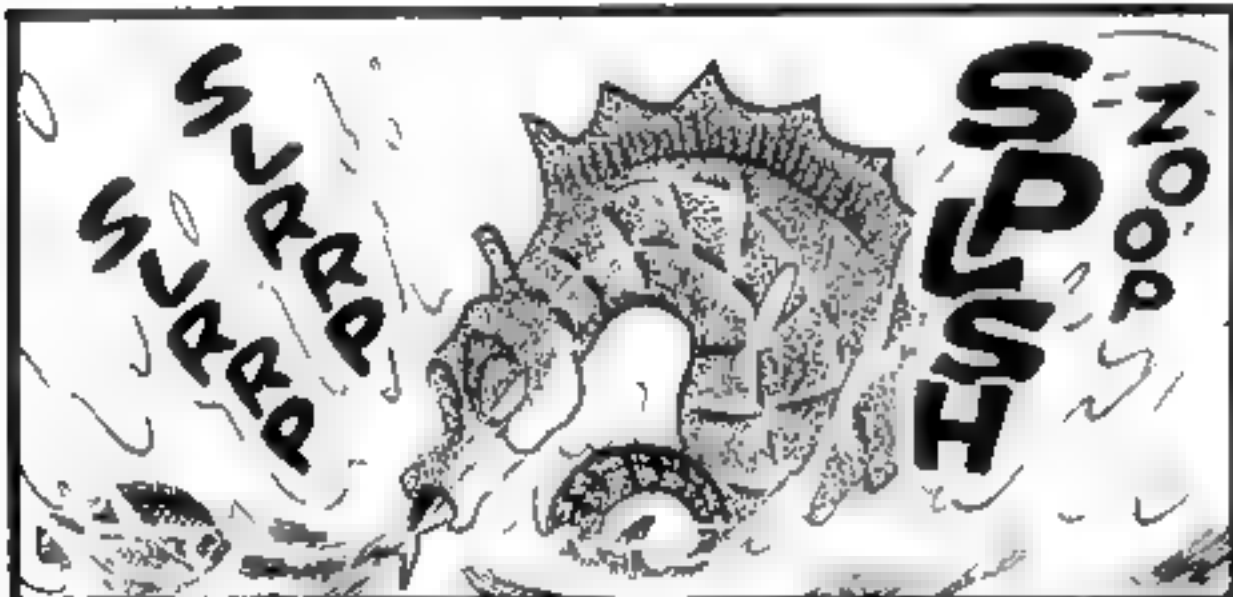


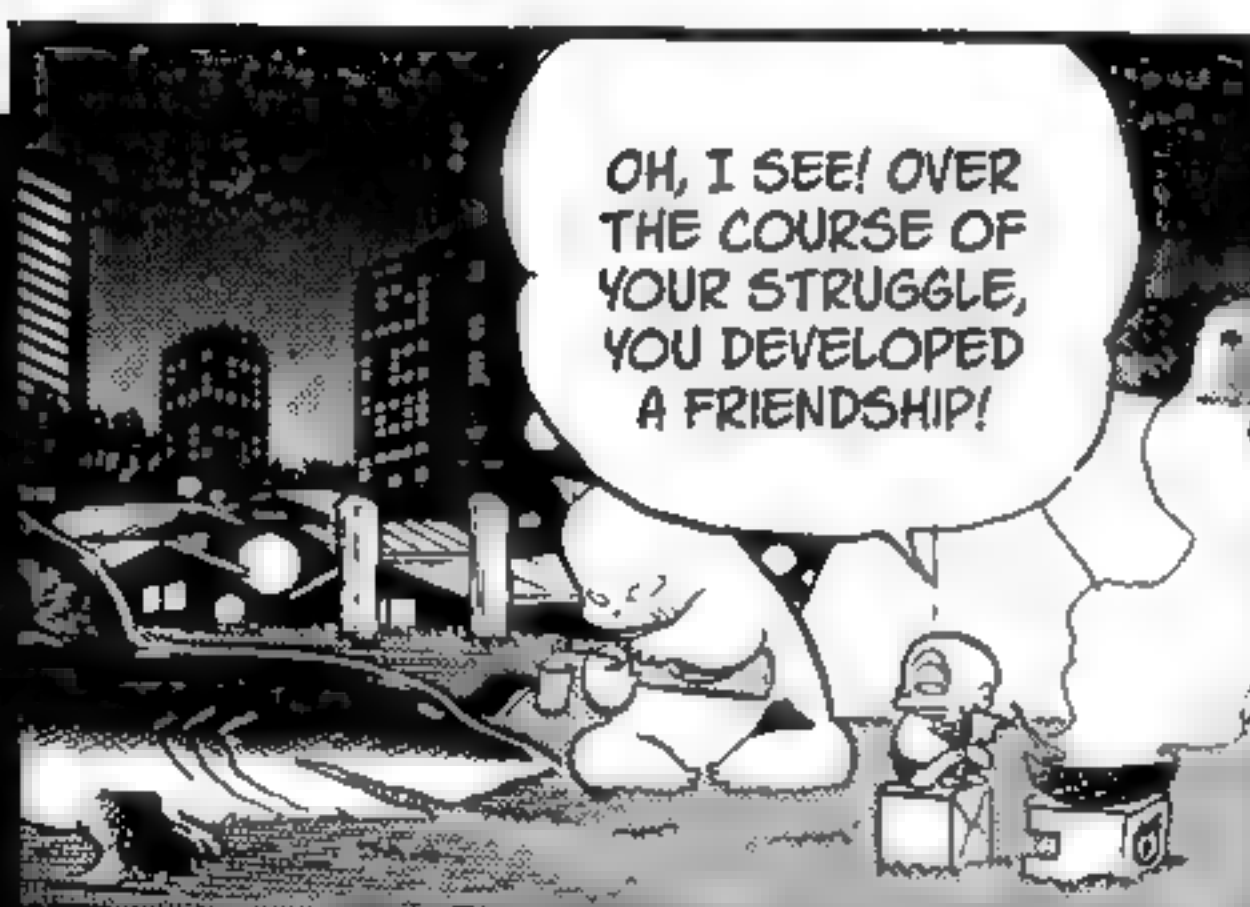
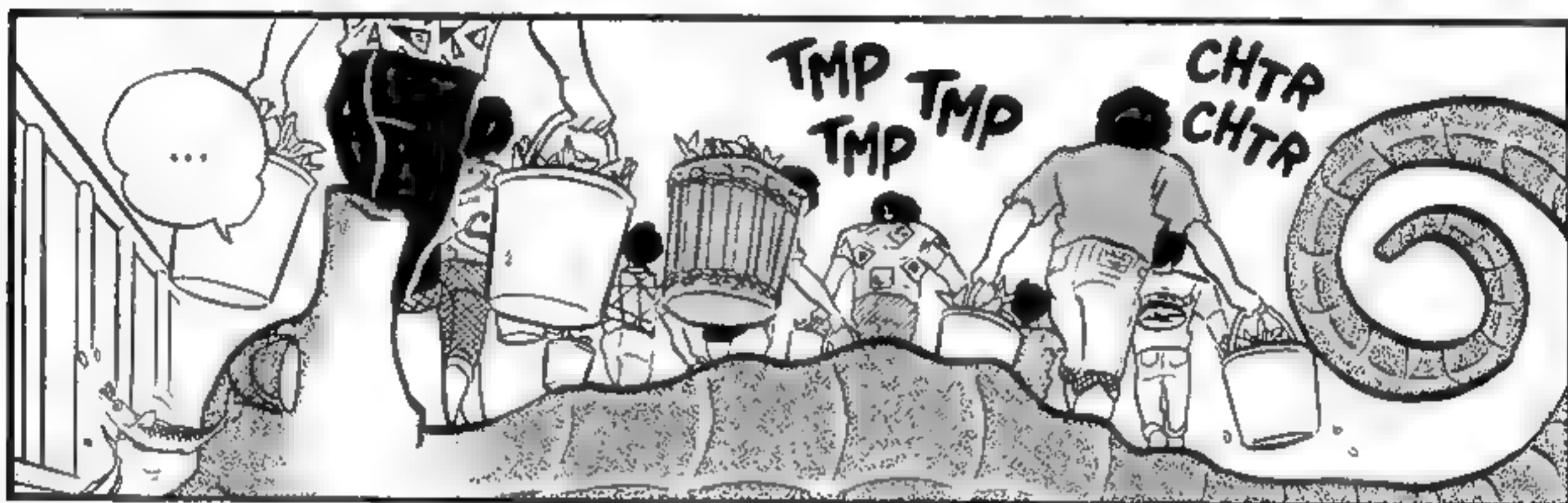
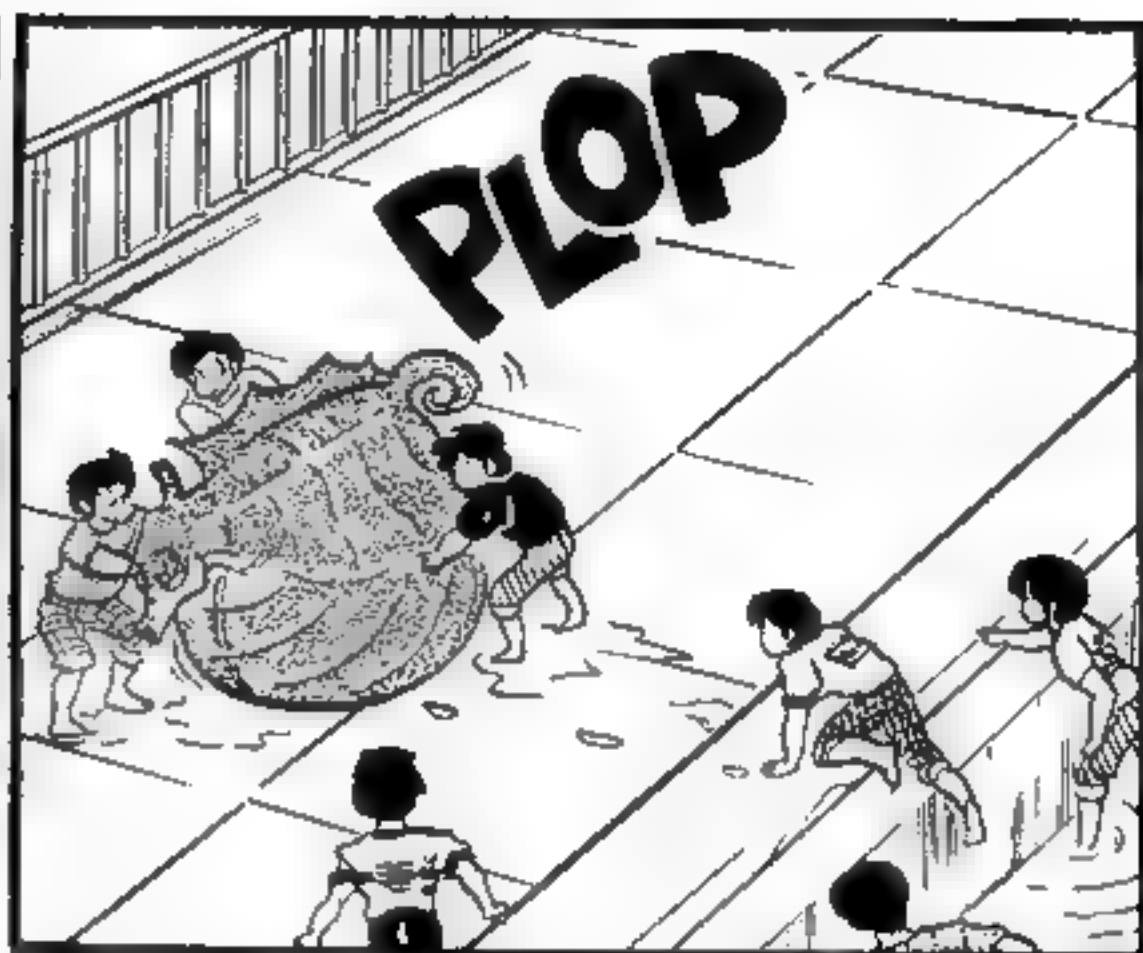








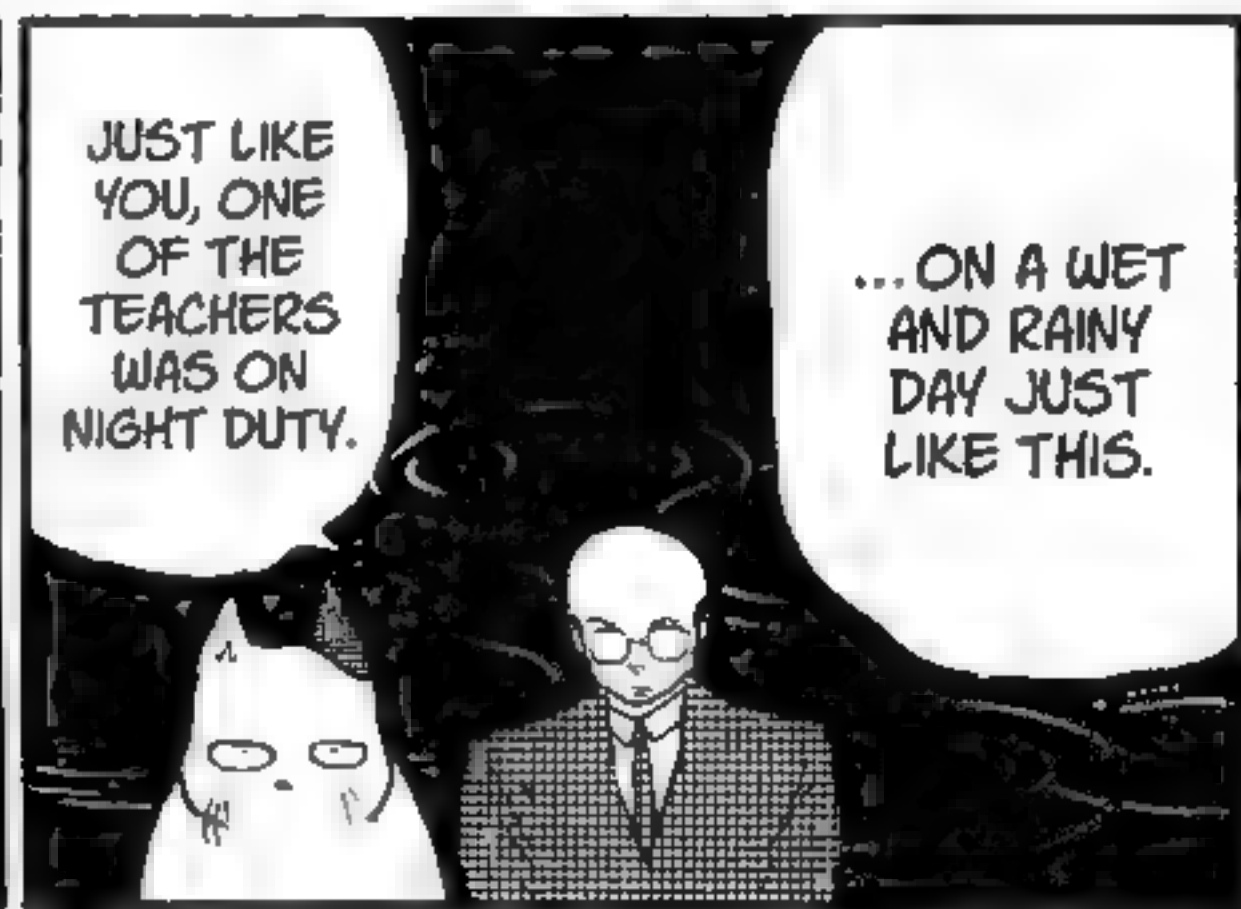
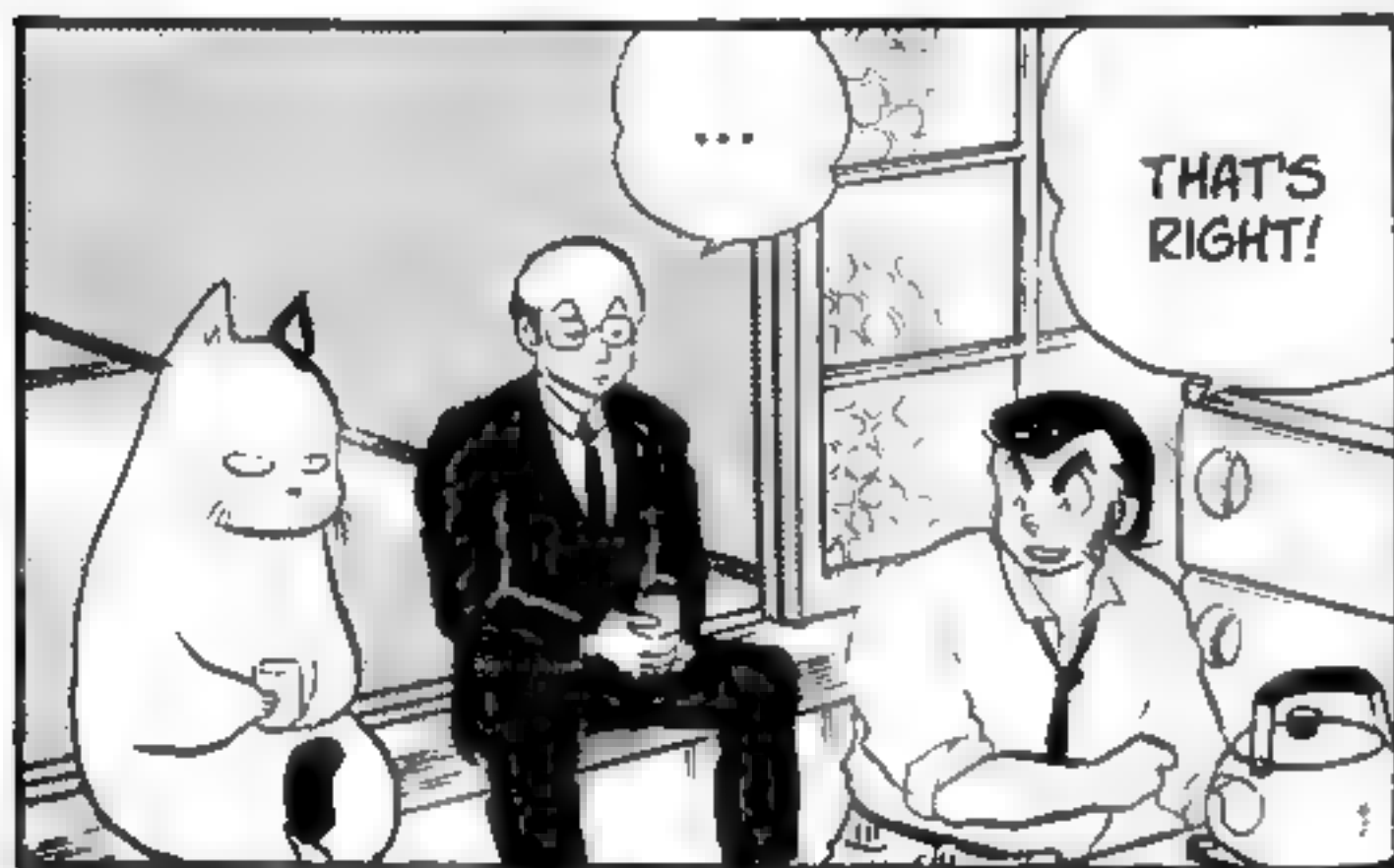


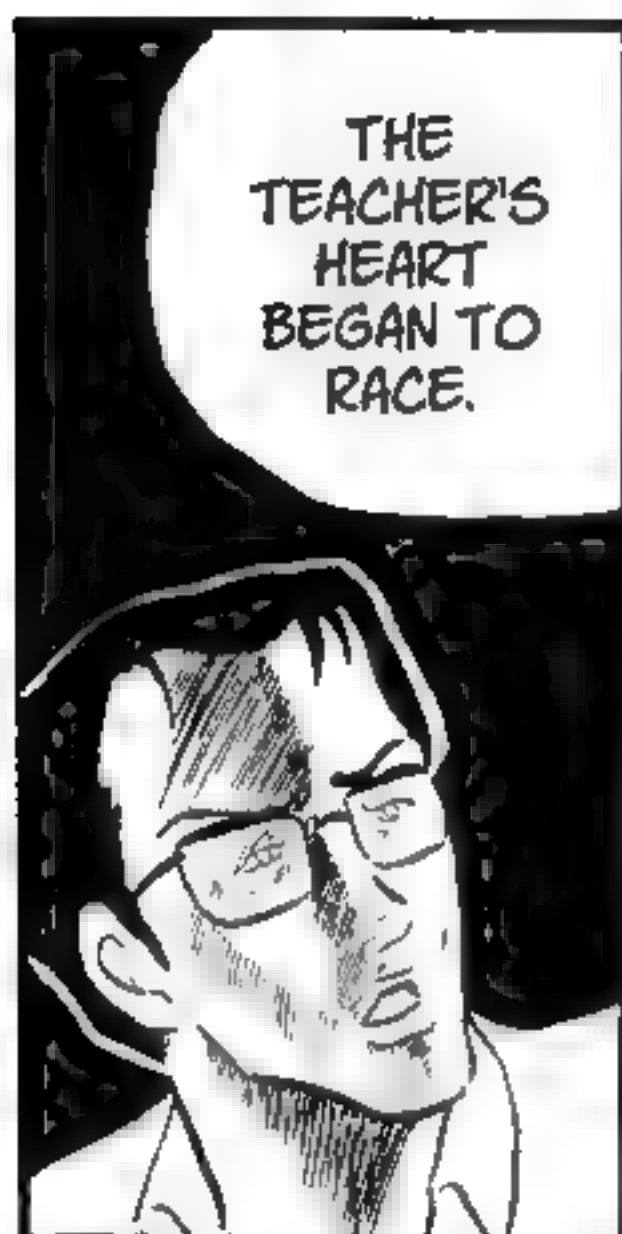


CHAPTER 88

TEN-YEAR TRUTH









WE ASKED HIM THAT VERY QUESTION.

UNDER THE FLOOR-BOARDS? BUT WHY?



Hey! We found him!

THE NEXT DAY, WE FOUND THE TEACHER UNDER THE FLOORBOARDS OF THE NIGHT DUTY ROOM...

CHTA CHTA



TH-THUNDER AND LIGHTNING, AND A FULL MOON?



BUT HE LOOKED TERRIBLY TIRED AND HAGGARD.

AND NOT LONG AFTER THAT, HE QUIT TEACHING.

HFF HFF HFF

HE WOULDN'T BREATHE A WORD OF WHAT HAPPENED TO ANYONE.

BUT HE KEPT HIS MOUTH SEALED LIKE A CLAM.



S-SIR!

WELL, I'D BETTER BE GOING NOW!



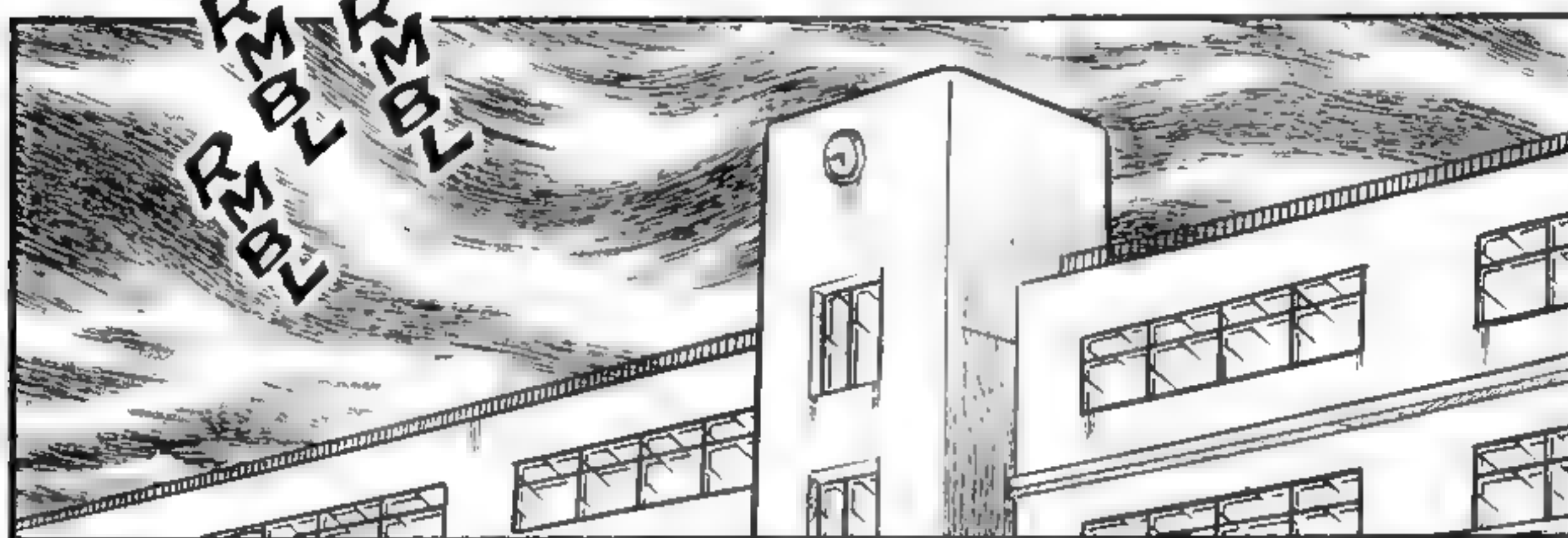
IT'S BEEN EXACTLY TEN YEARS TONIGHT!

WA HA HA HA! YOU AND YOUR JOKES, SIR!

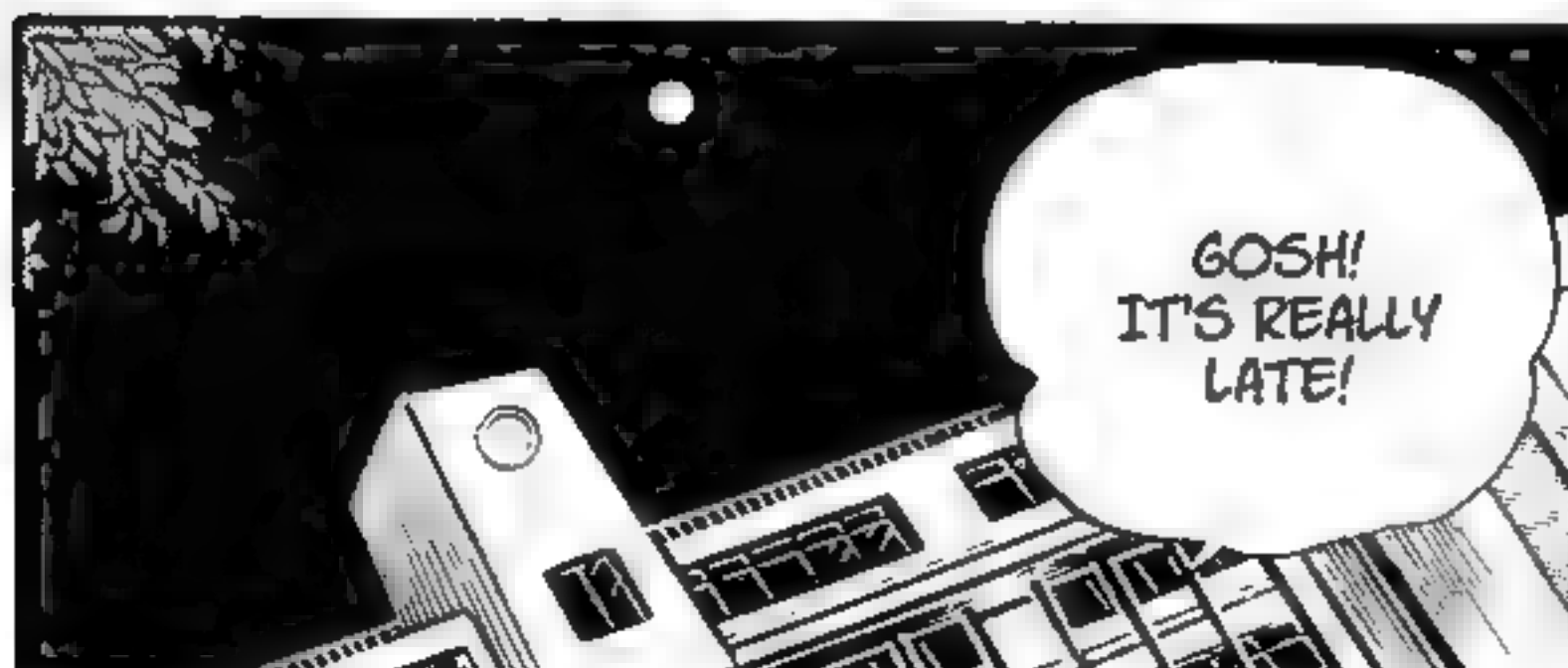
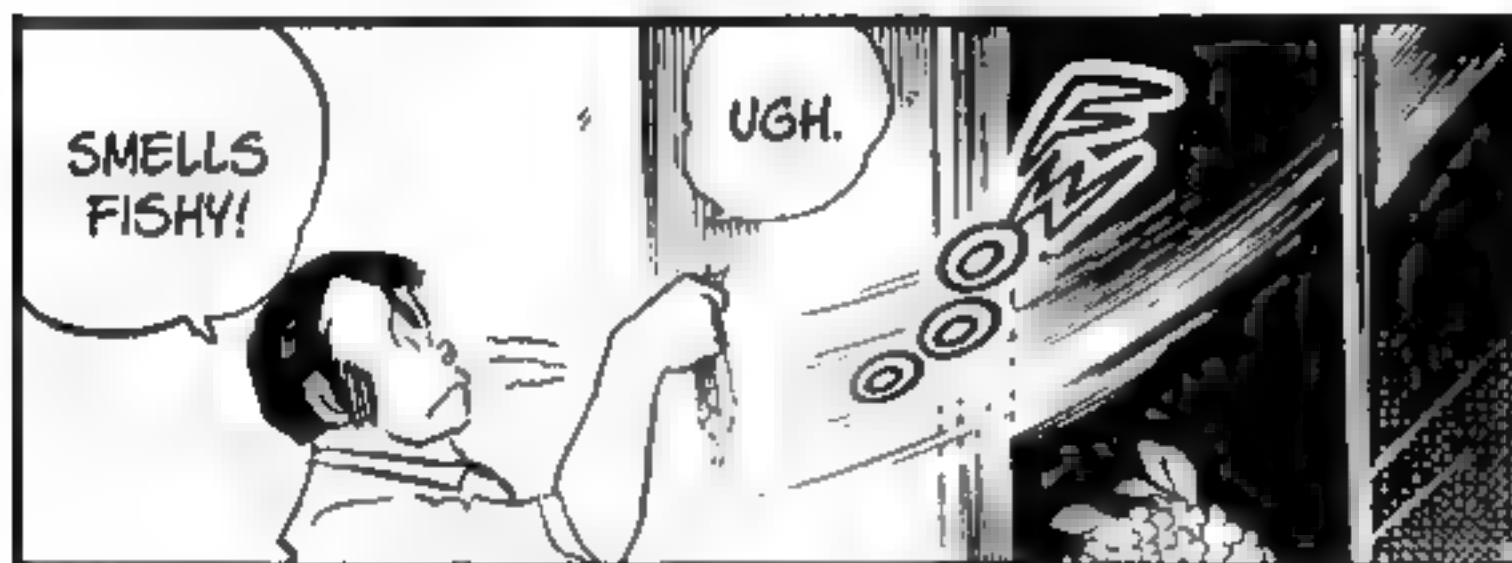
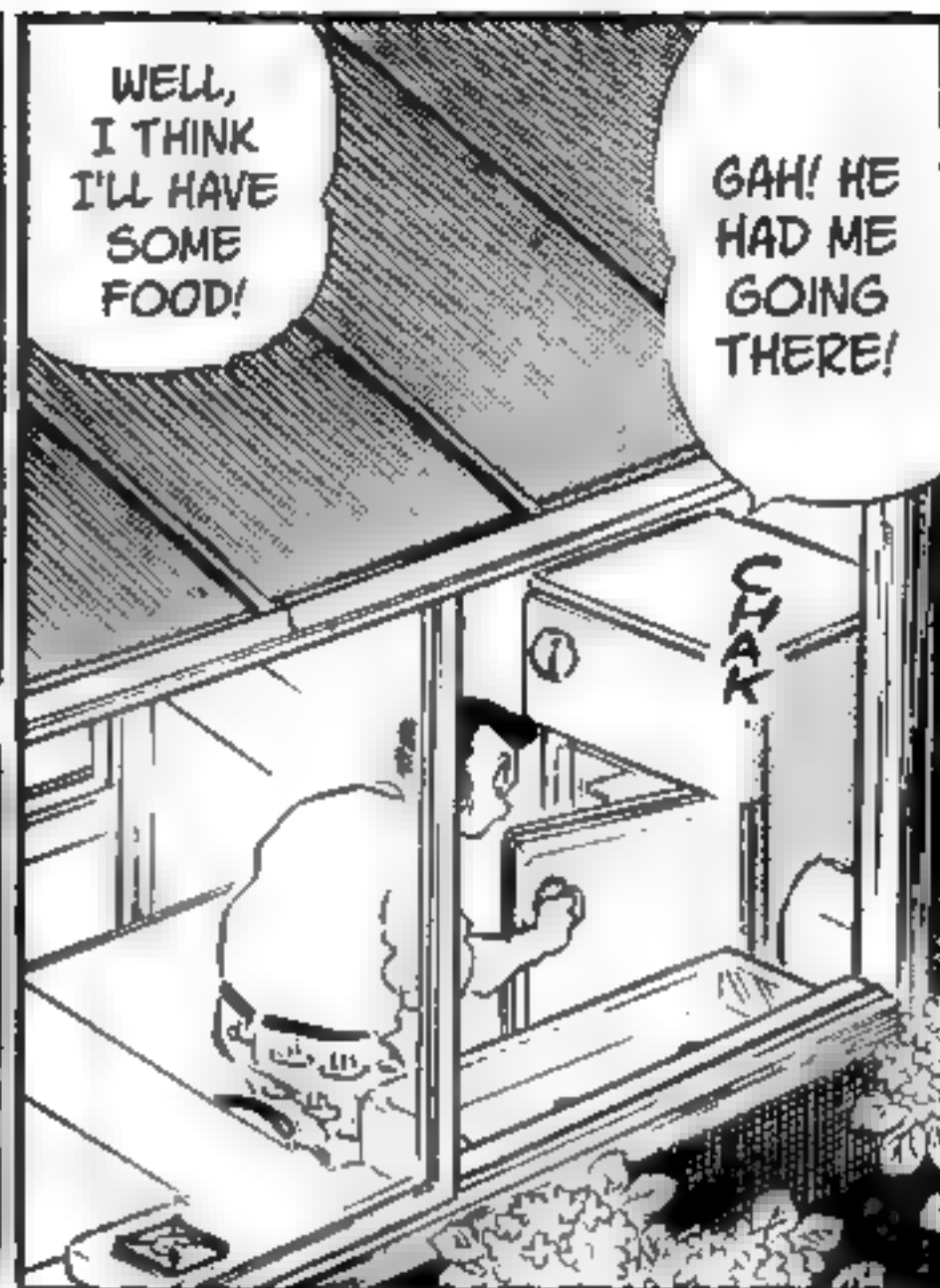


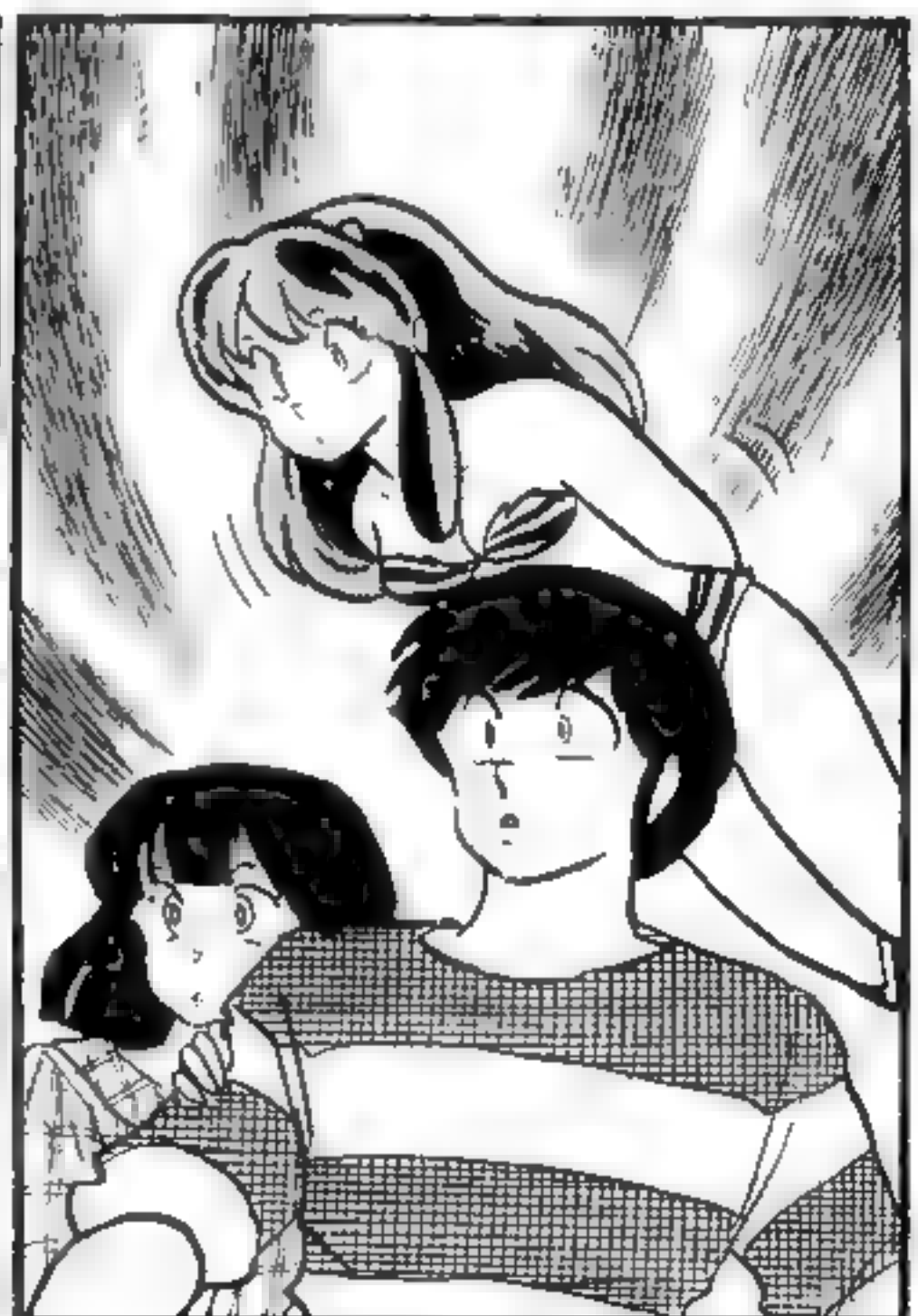
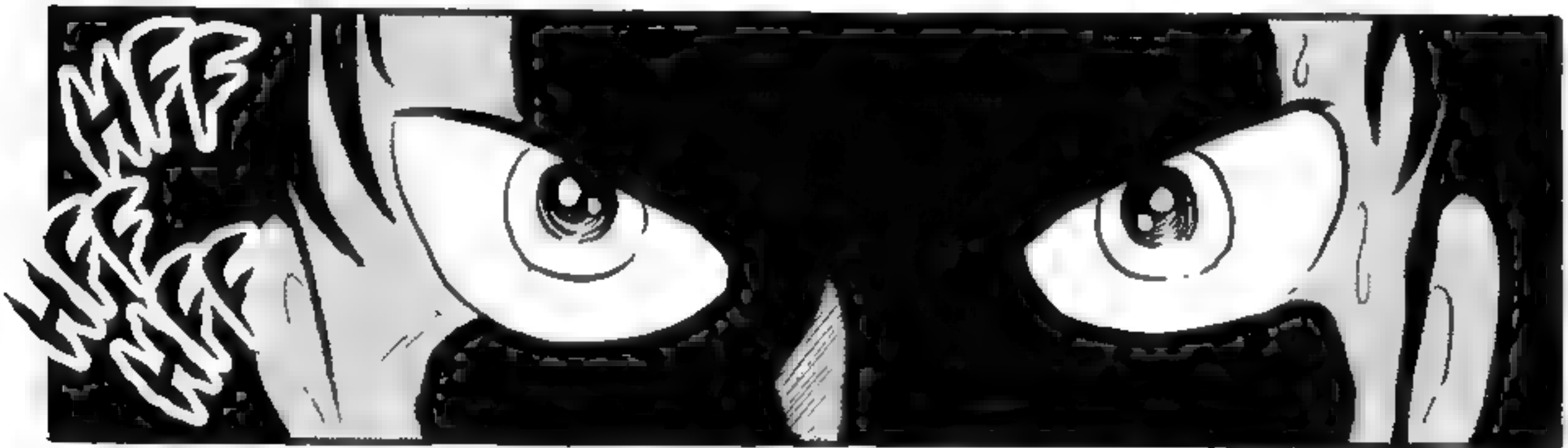
...ONCE EVERY TEN YEARS.

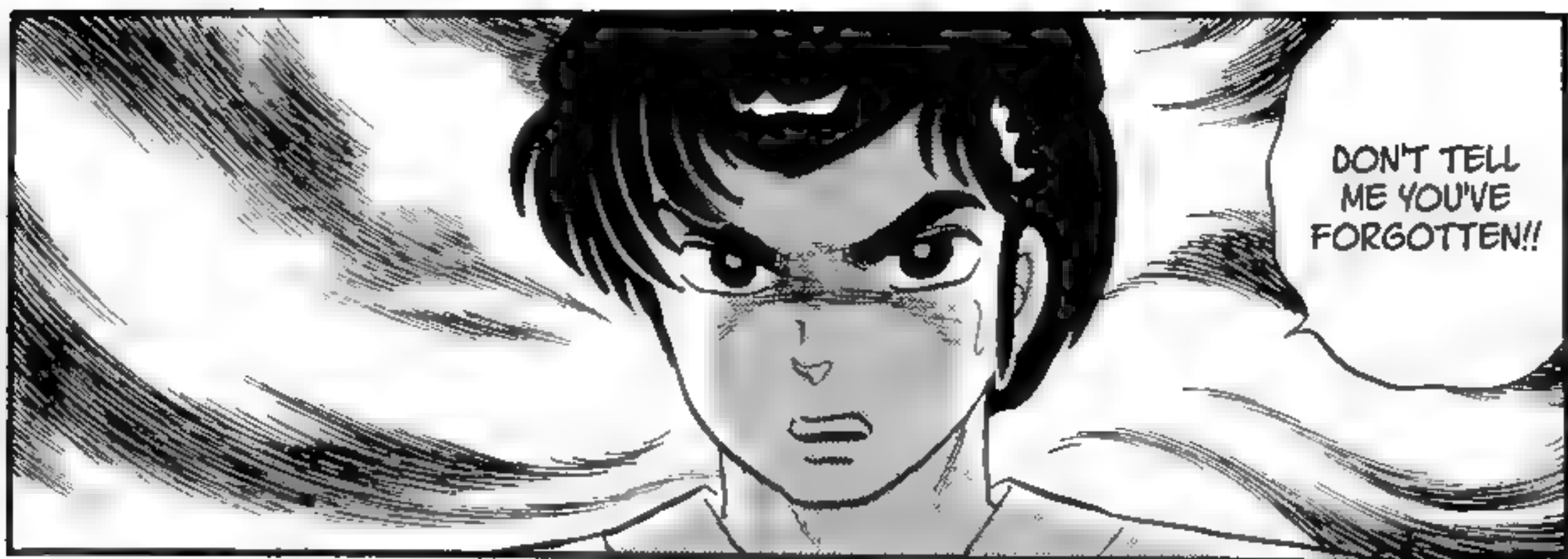
AND IN FACT, THERE HAVE BEEN SIMILAR STORIES...



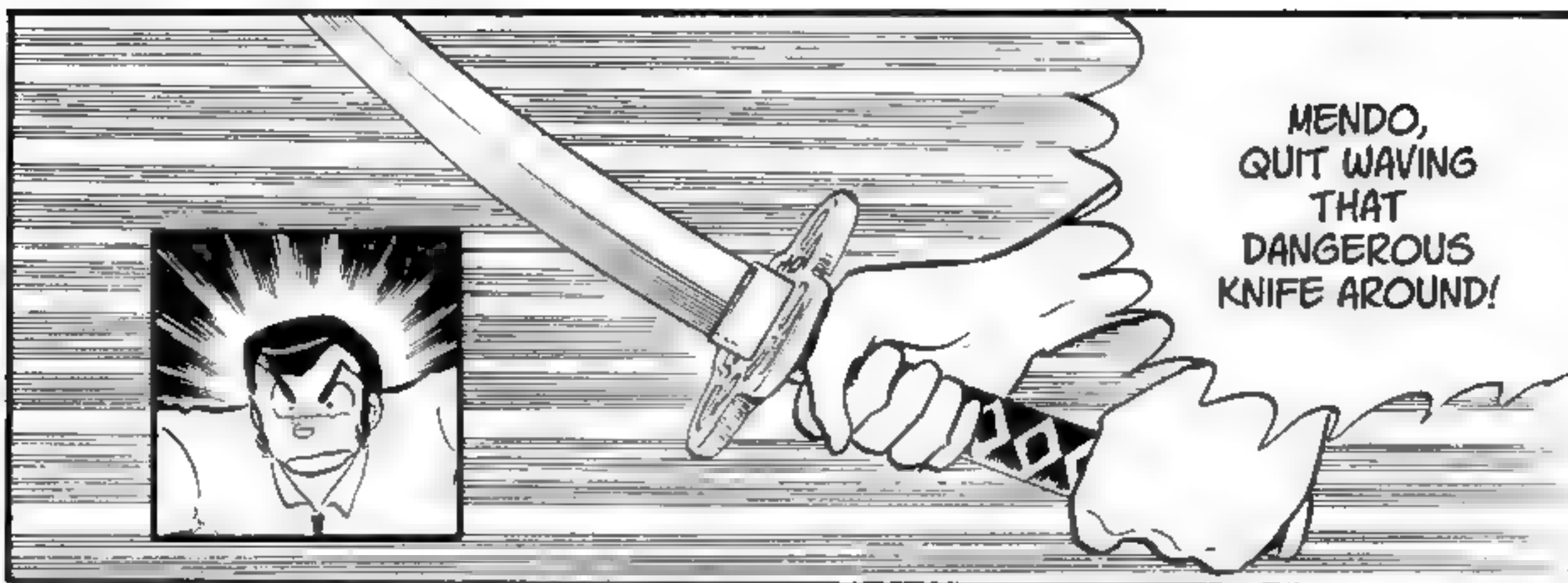












MENDO,
QUIT WAVING
THAT
DANGEROUS
KNIFE AROUND!



AND DARLING,
DON'T USE
THAT BAT AS
A WEAPON!



STOOD!

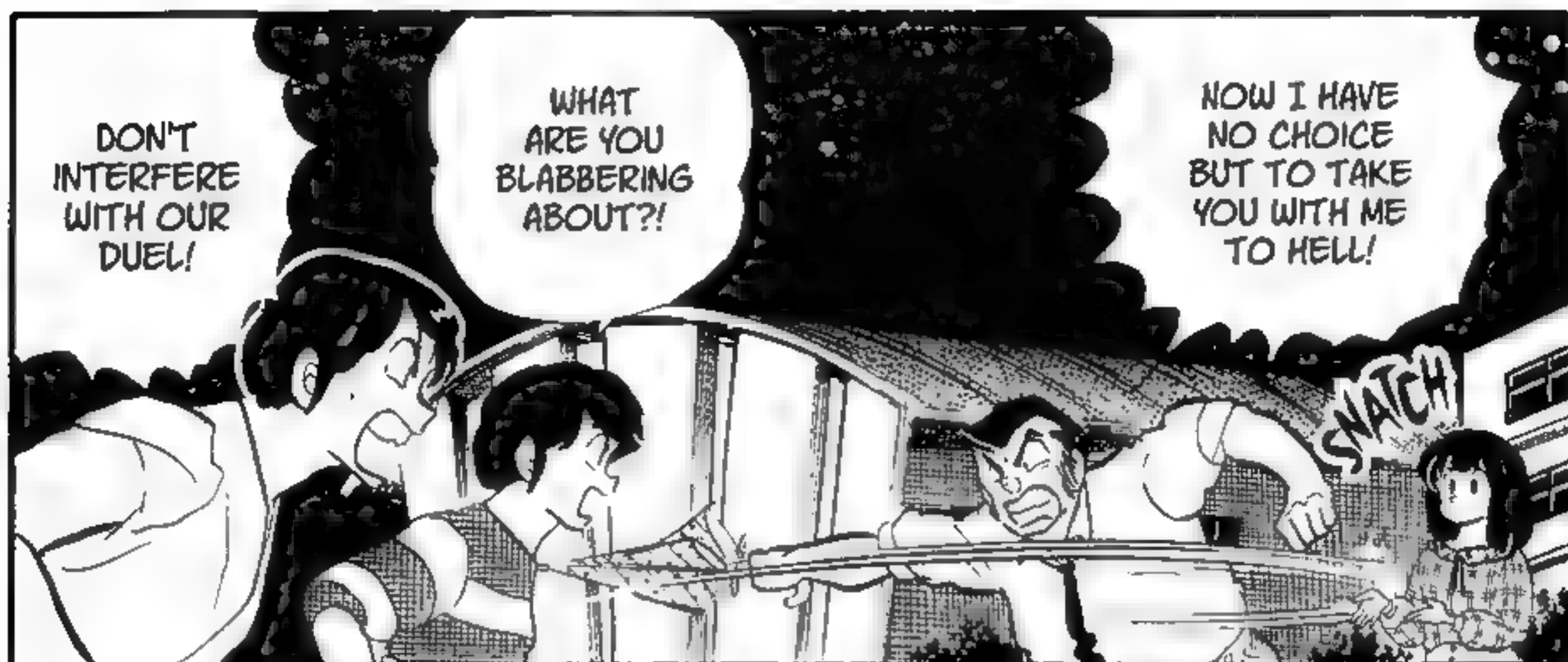


LUM,
STOP
THEM!

USE YOUR
LIGHTNING!









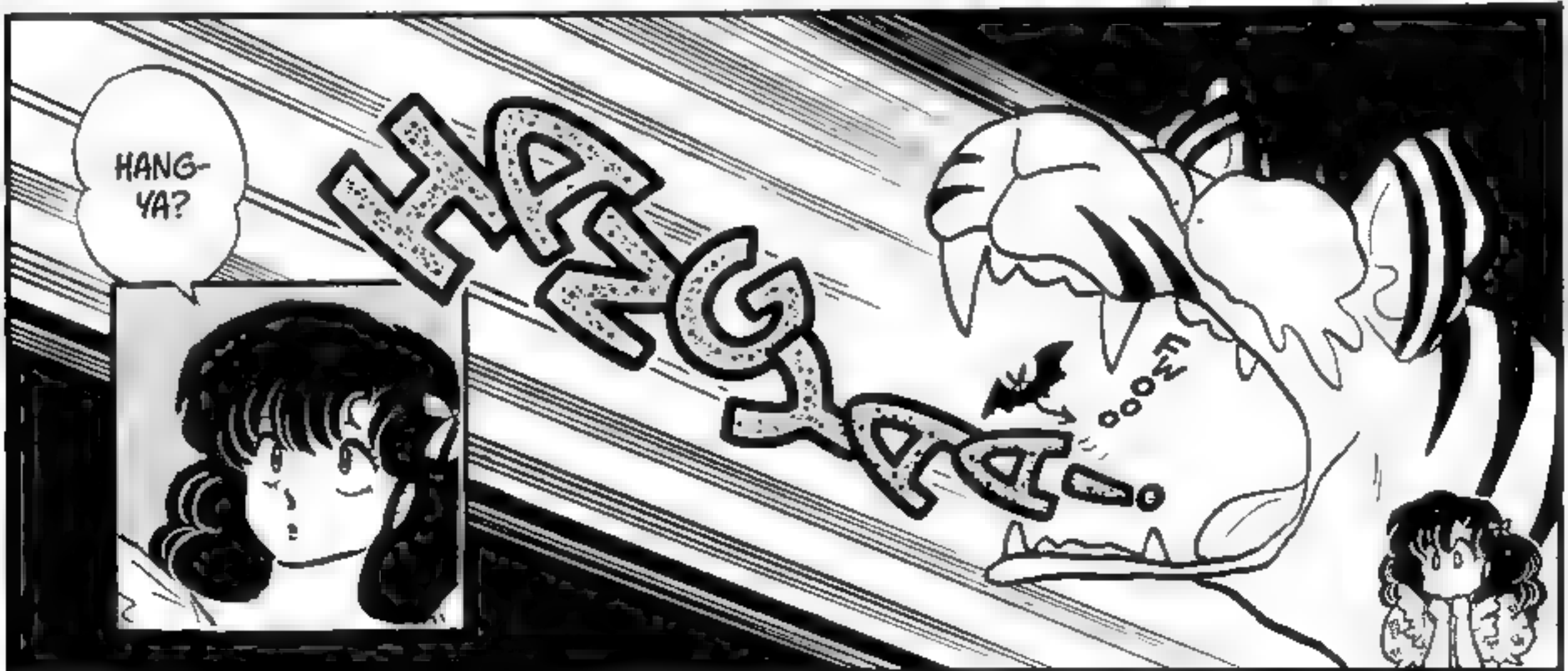
THE NEXT MORNING

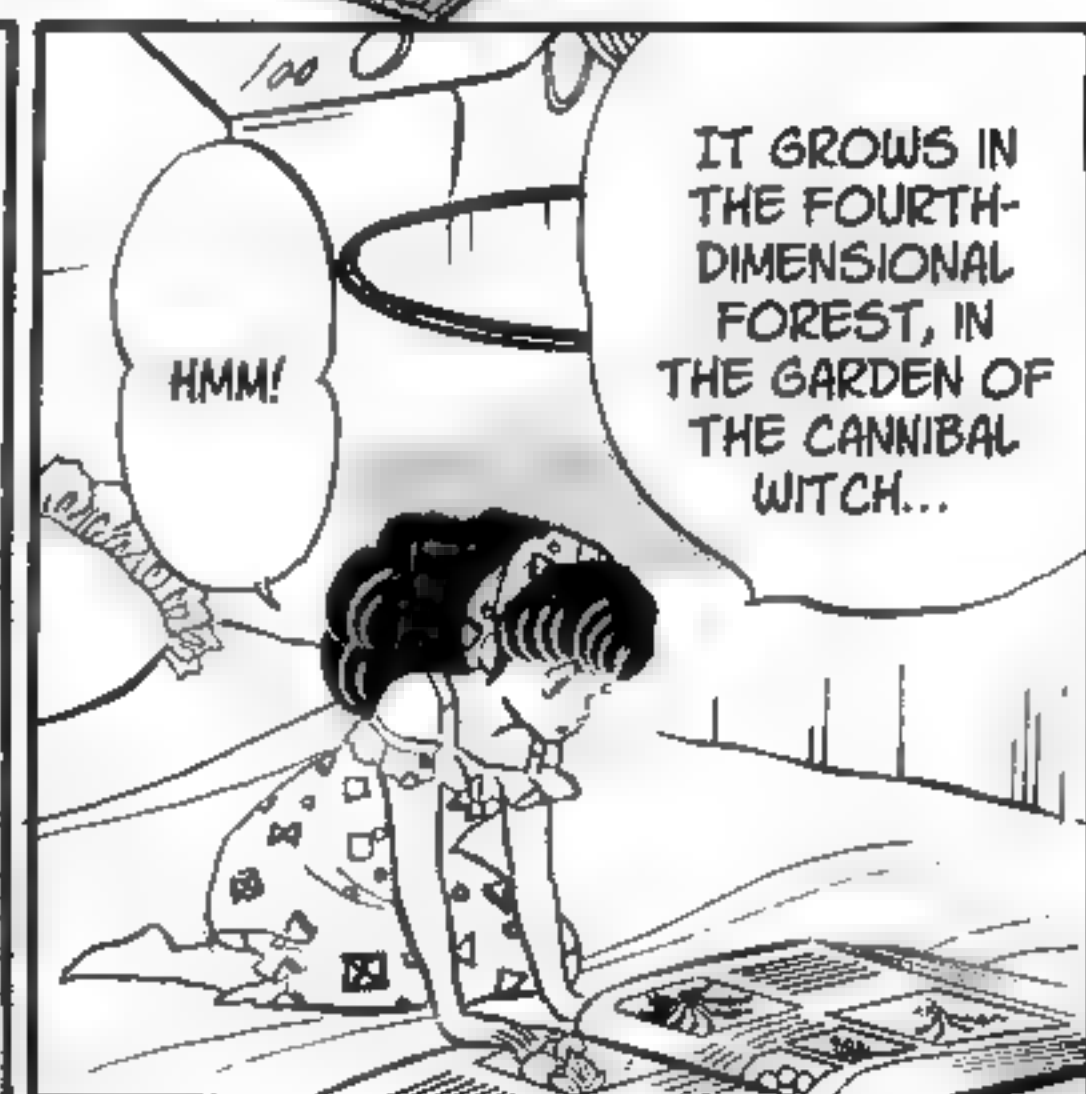
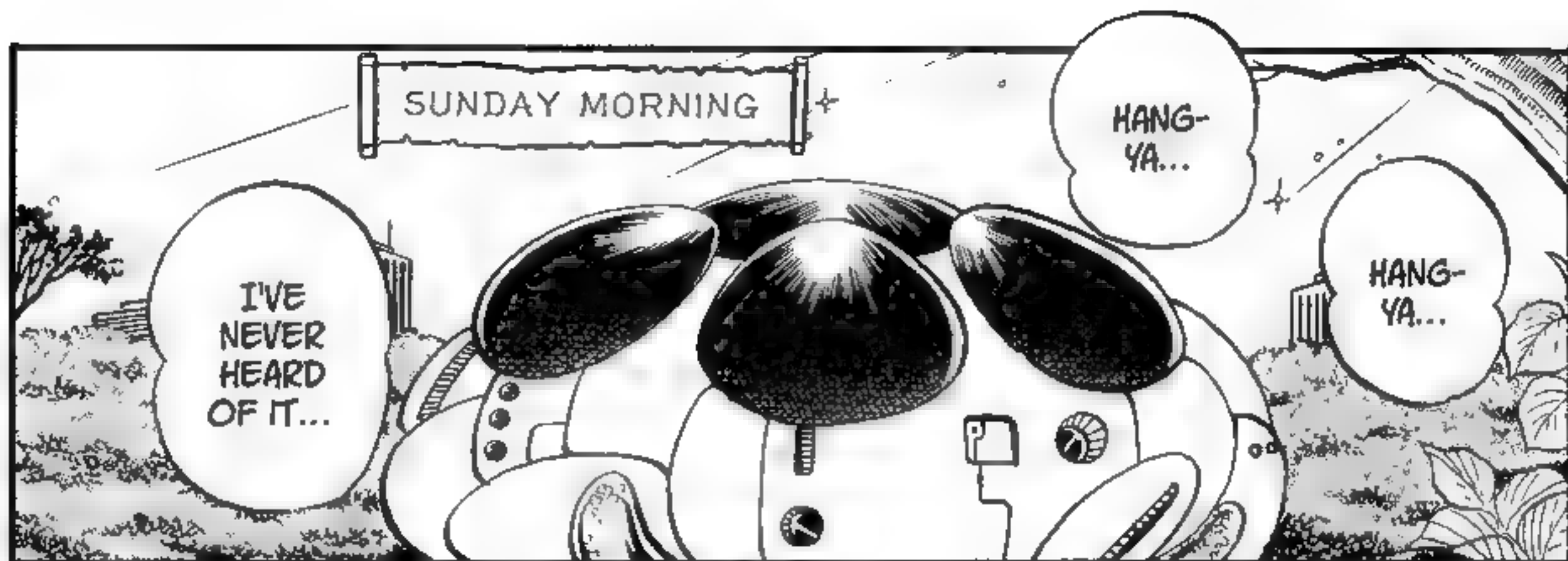
CHAPTER 98

PICKING HANGYA













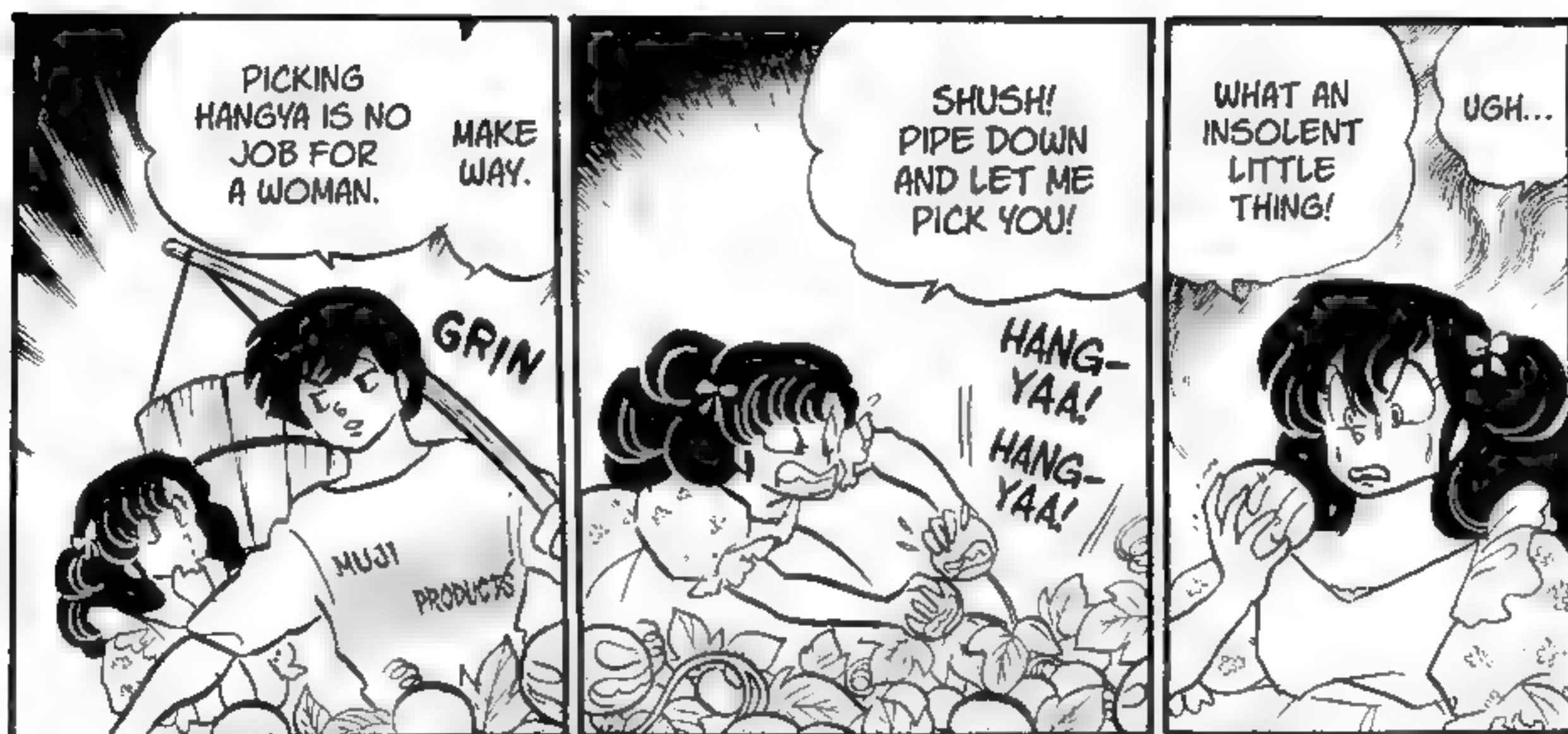




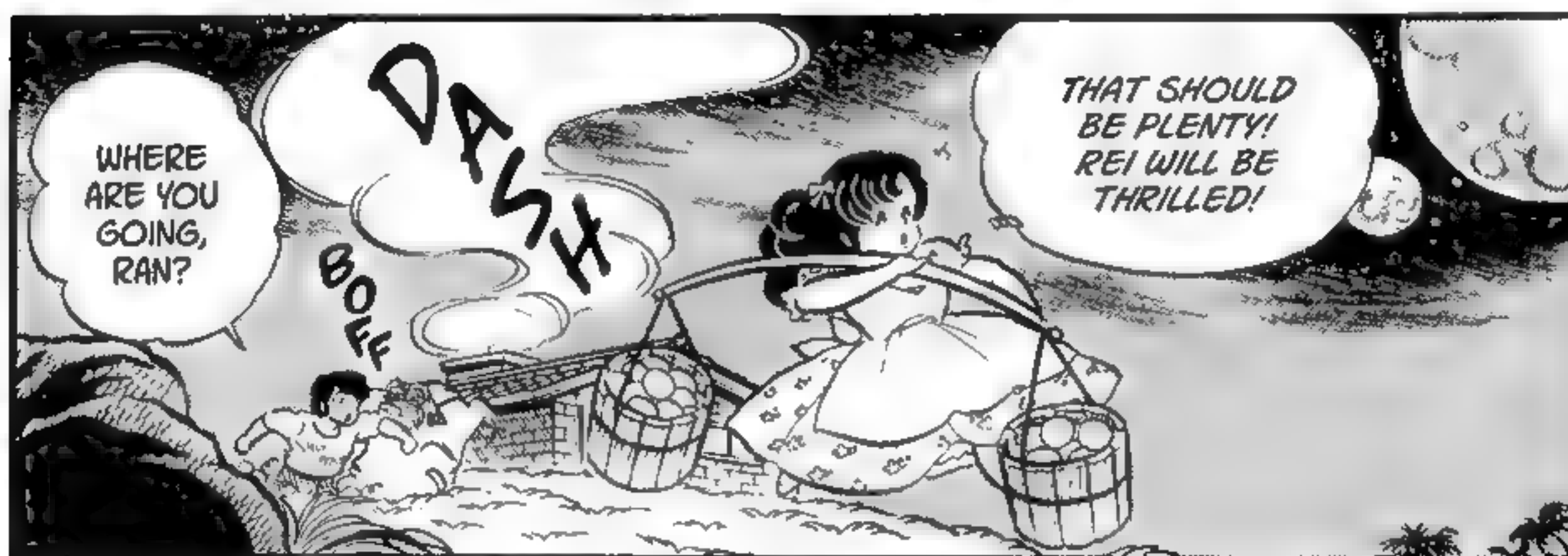
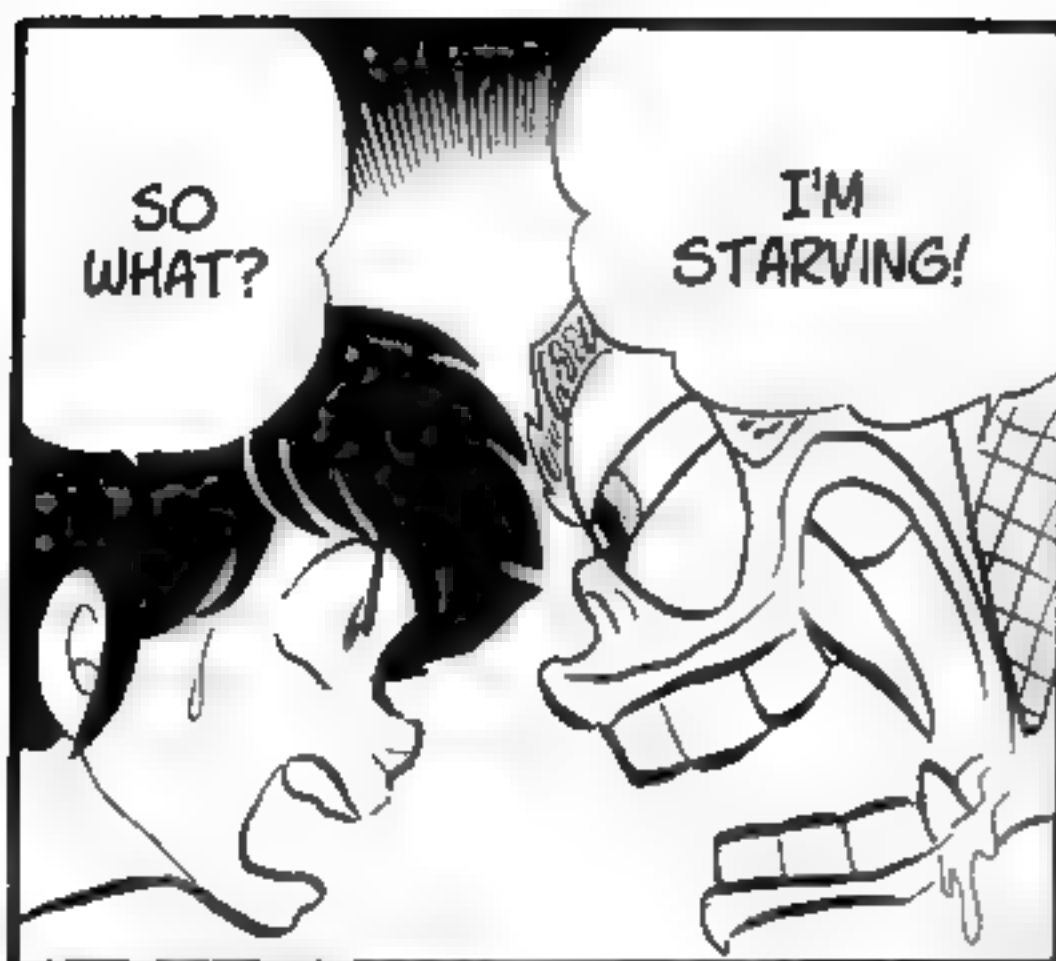




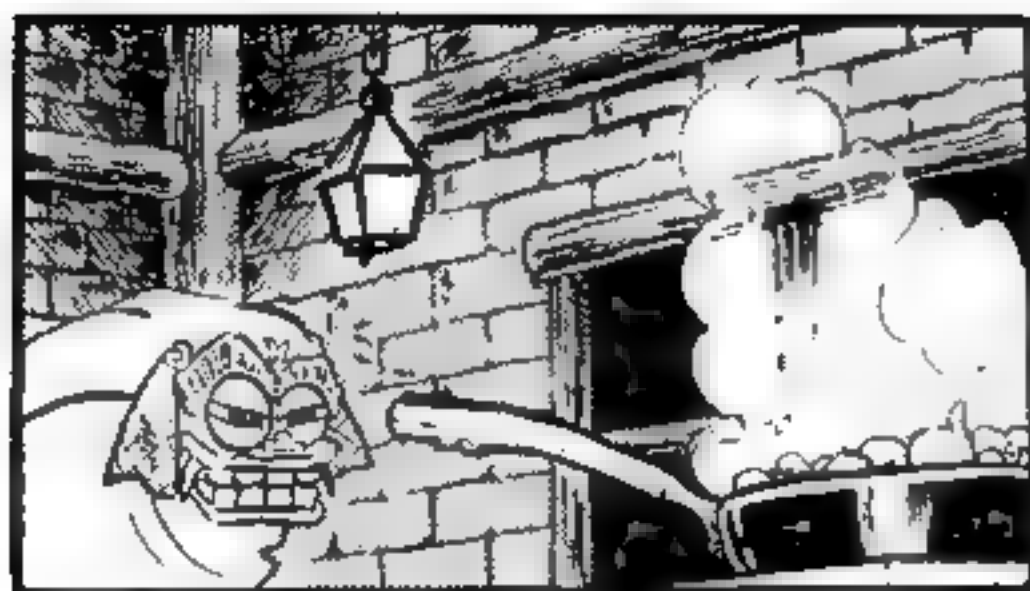








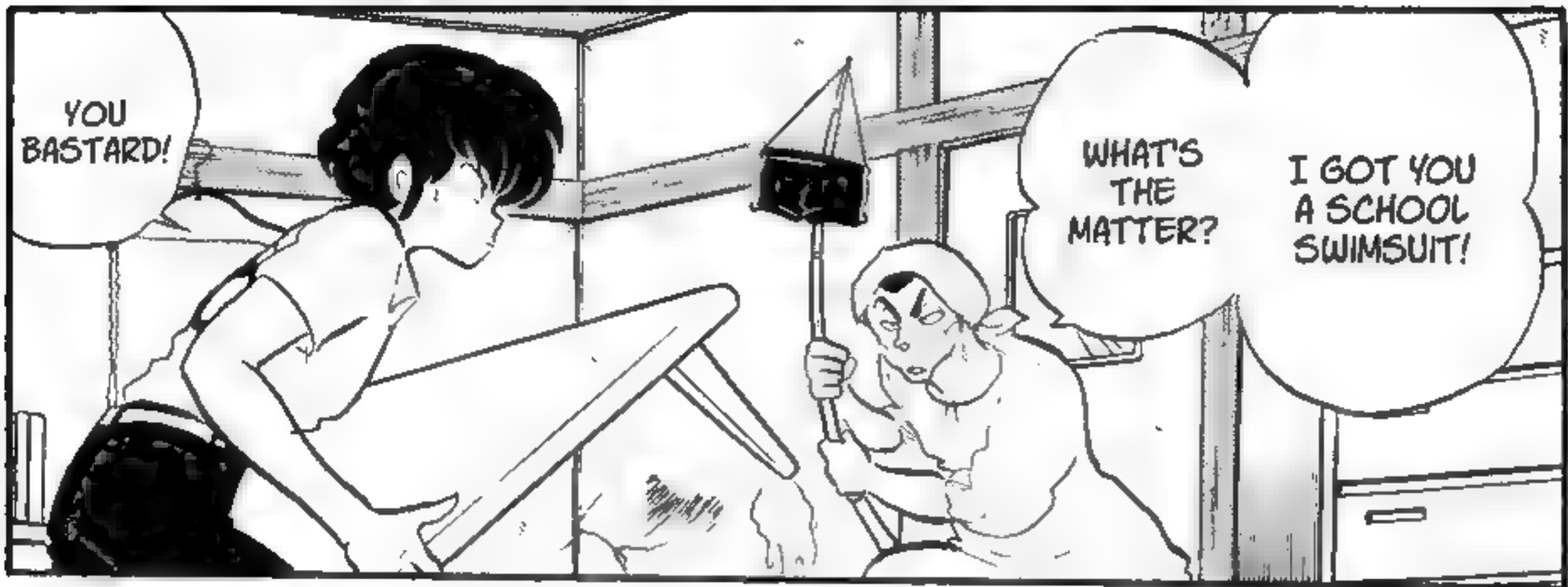


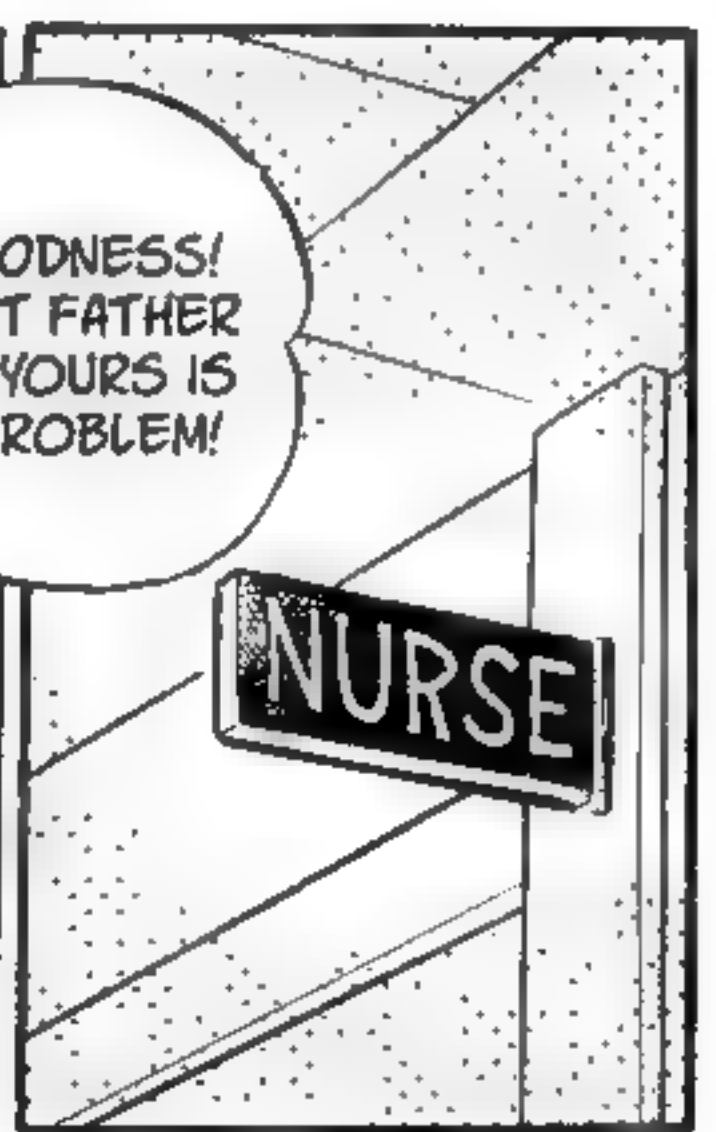


CHAPTER 10: SWIMSUIT RHAPSODY













I'M SO
GLAD I
DRILLED
THAT INTO
YOU!

IF YOU WANT
SOMETHING,
STEAL IT!

WE DON'T
TAKE
HANDOUTS,
DO WE?

I'M SO
PROUD!



LET
ME
BE!

COULDN'T
YOU BE A
BIT MORE
FLEXIBLE
IN YOUR
THINKING?

RYUNO-
SUKE,
YOU
TOO!

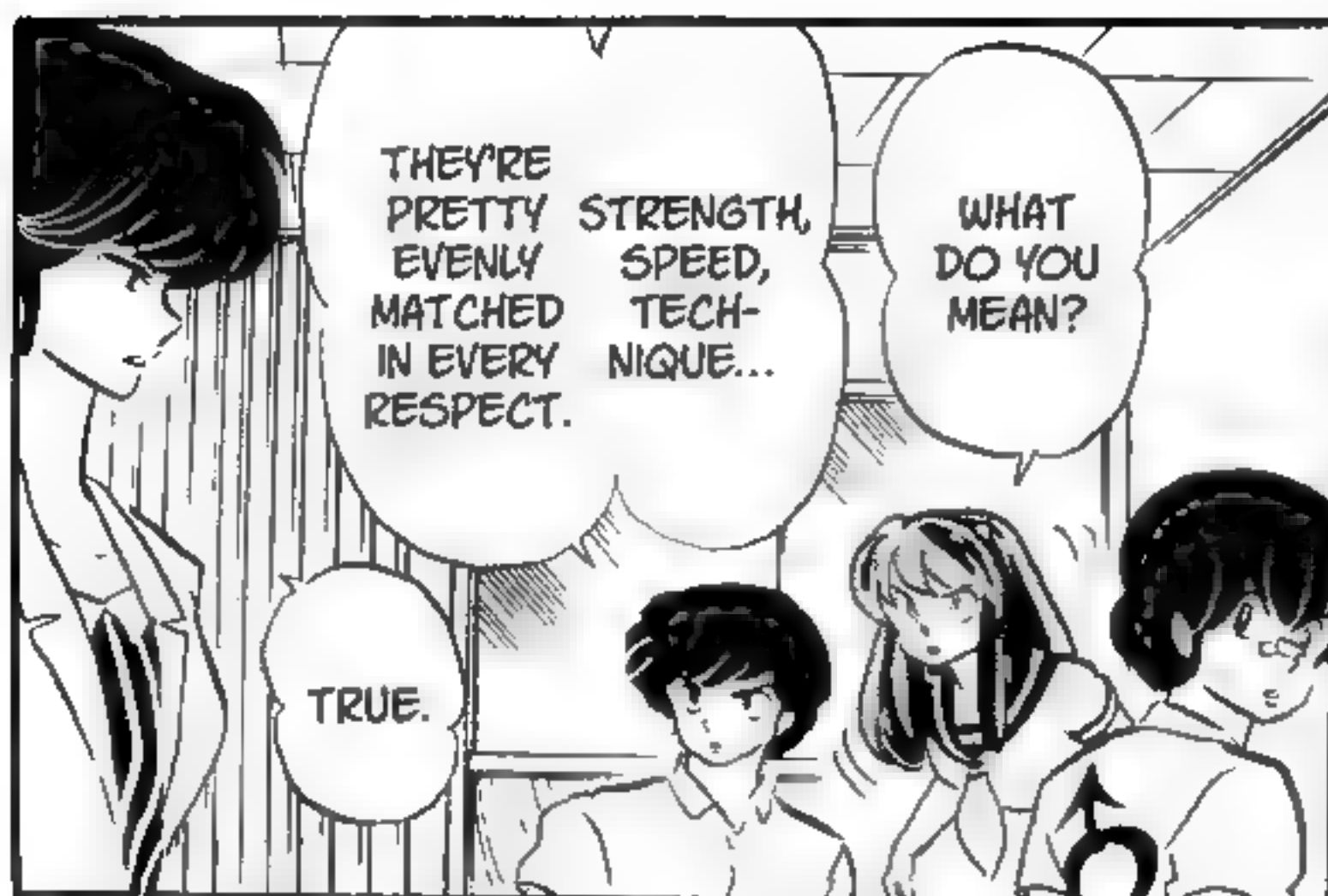


YOU WALL
MONSTER!

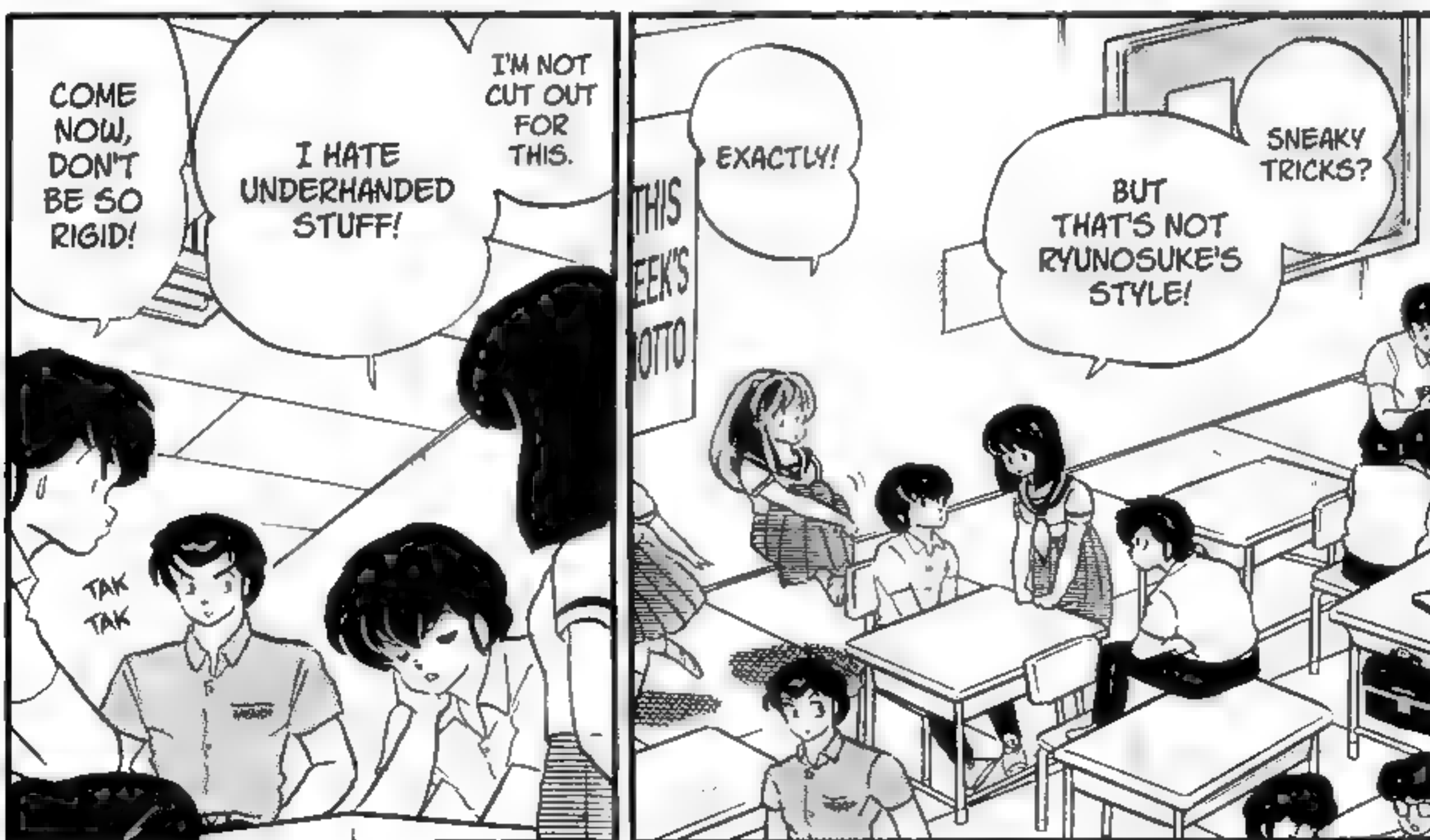


...I'LL
NEVER FIND
HAPPINESS
AS A GIRL!

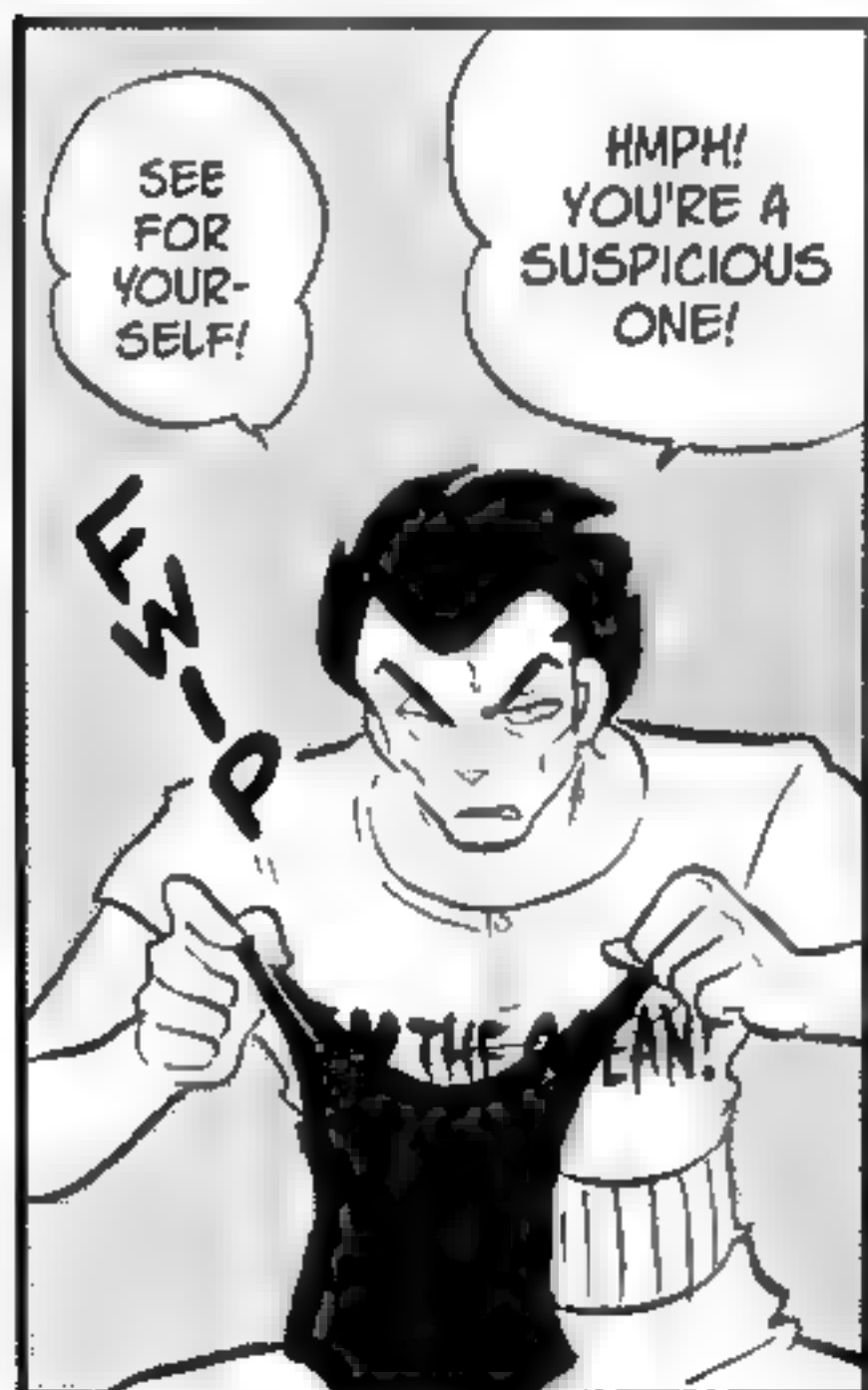
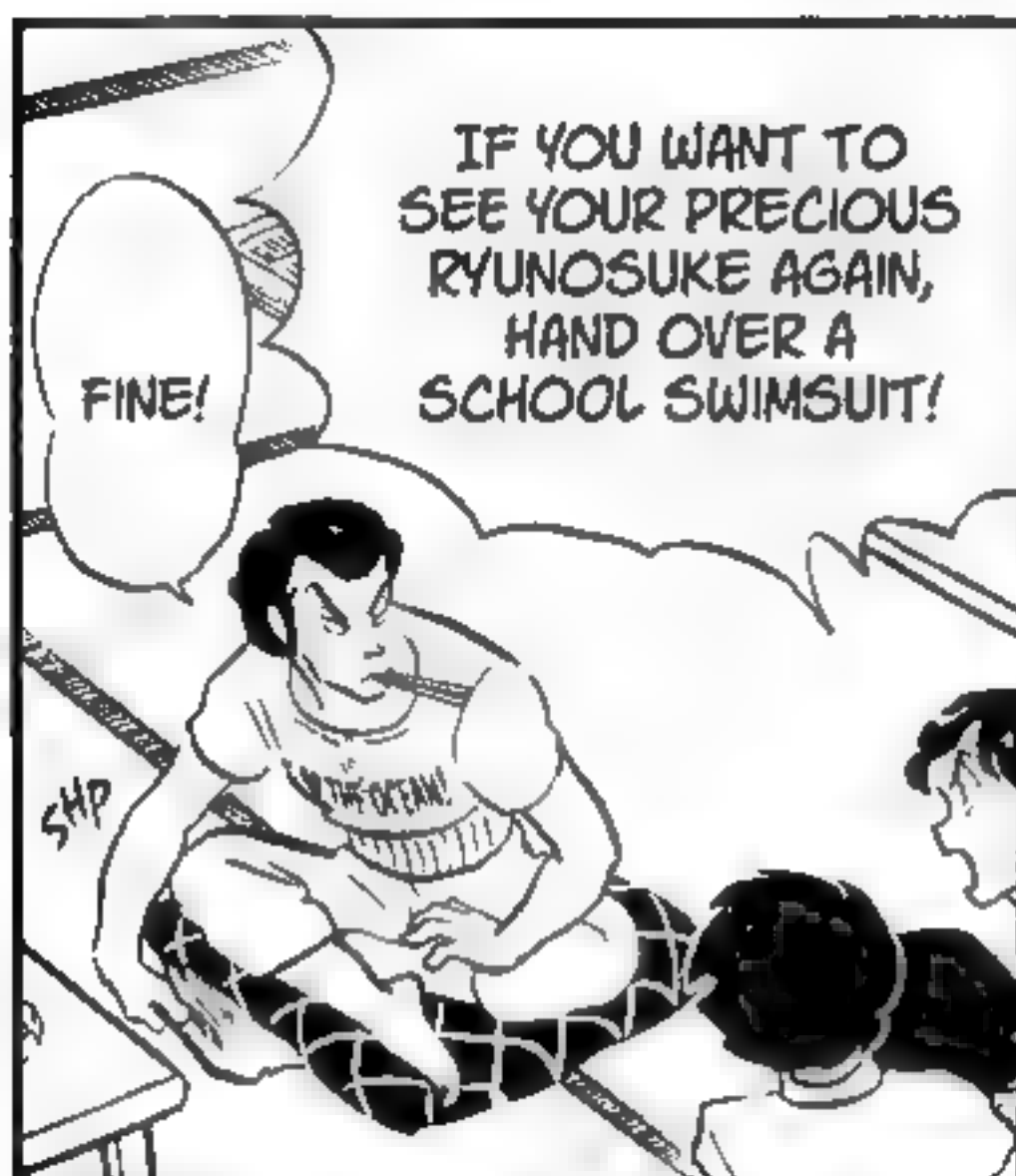
AS LONG
AS THAT
OLD JERK
LIVES AND
BREATHES...





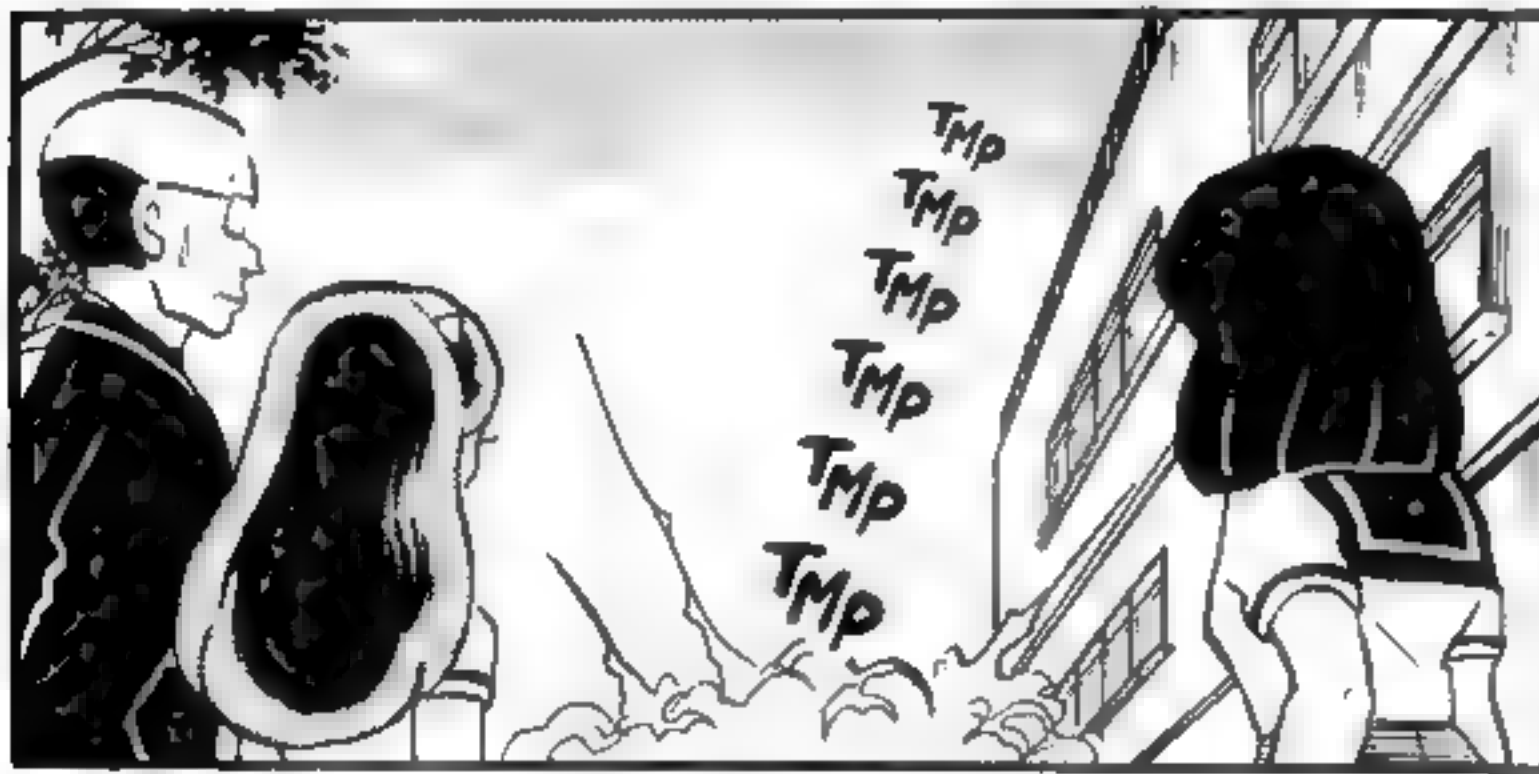


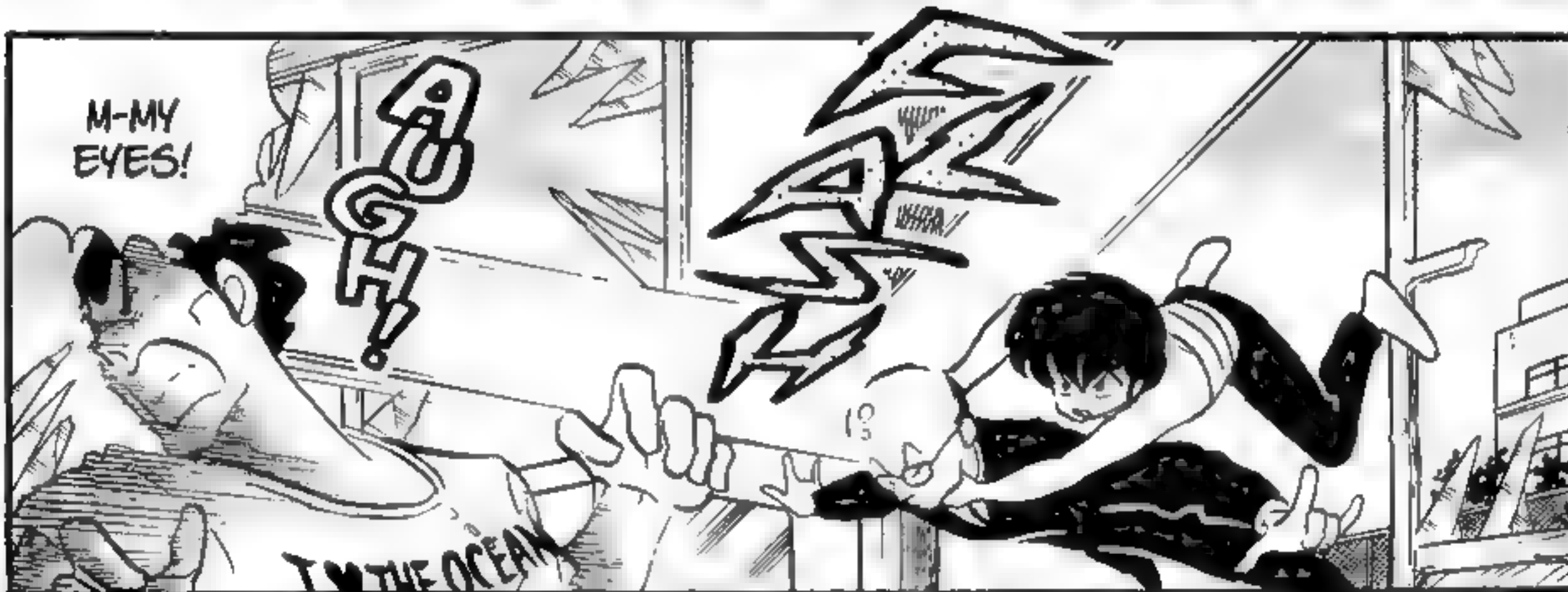


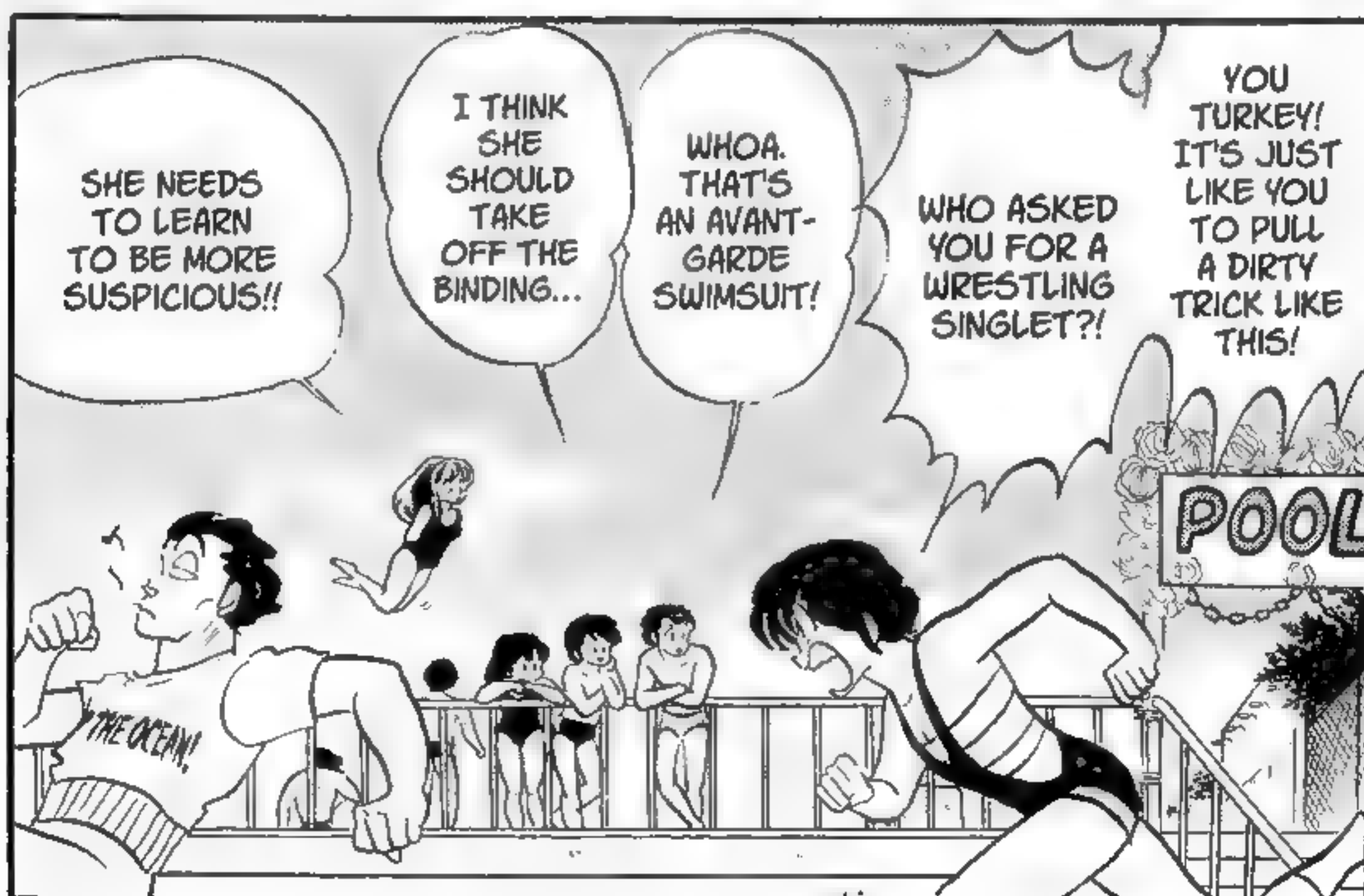




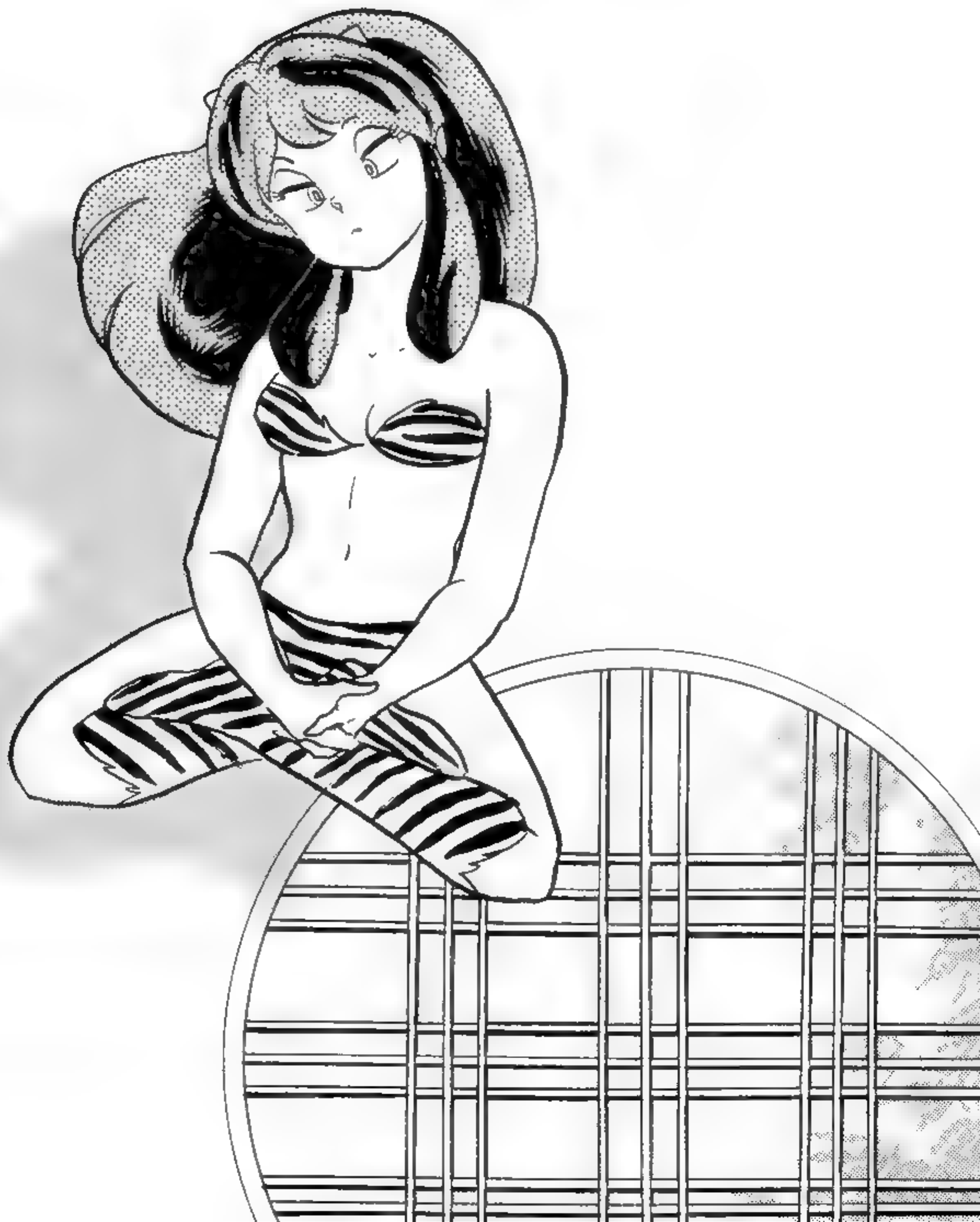


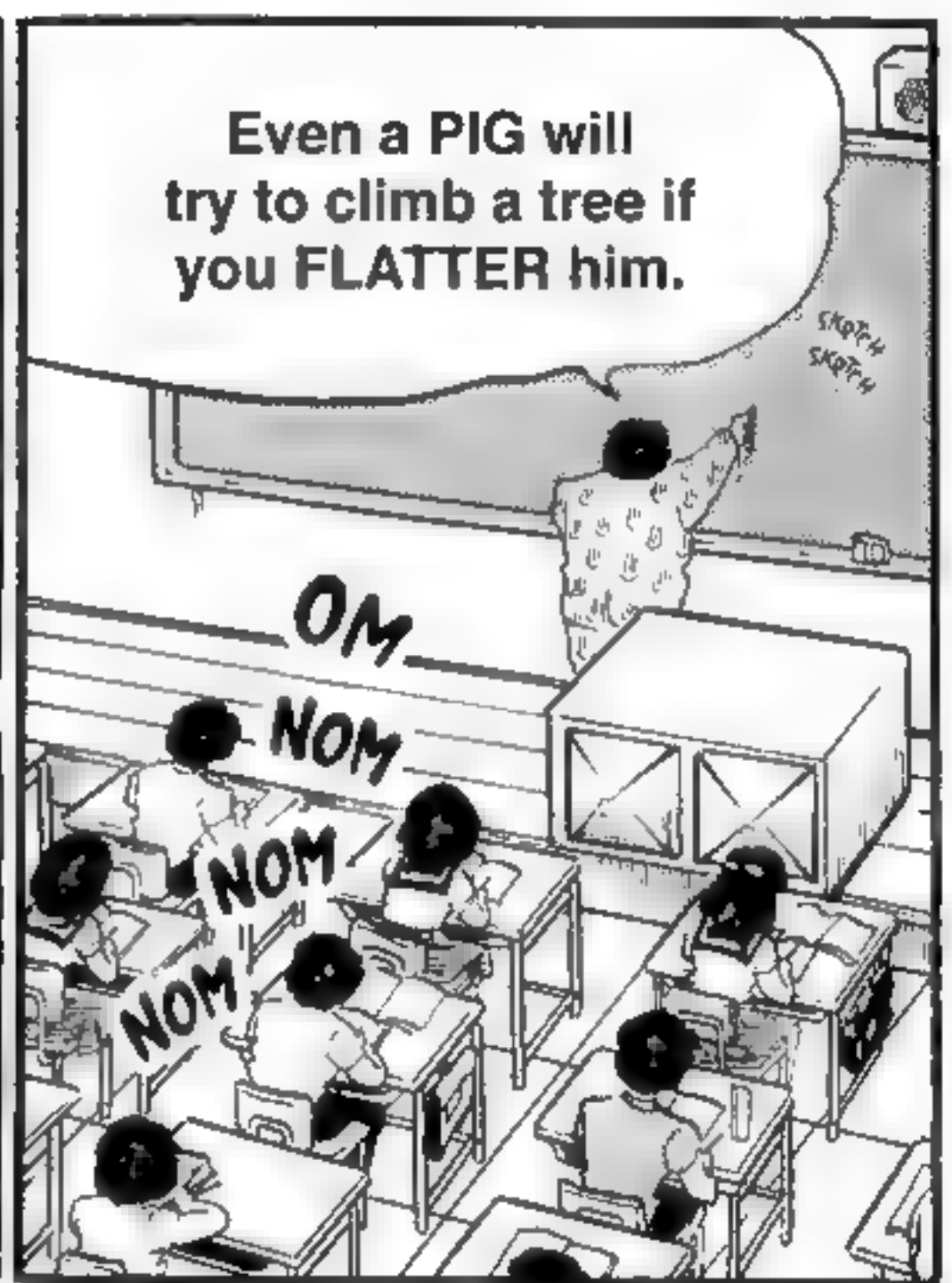
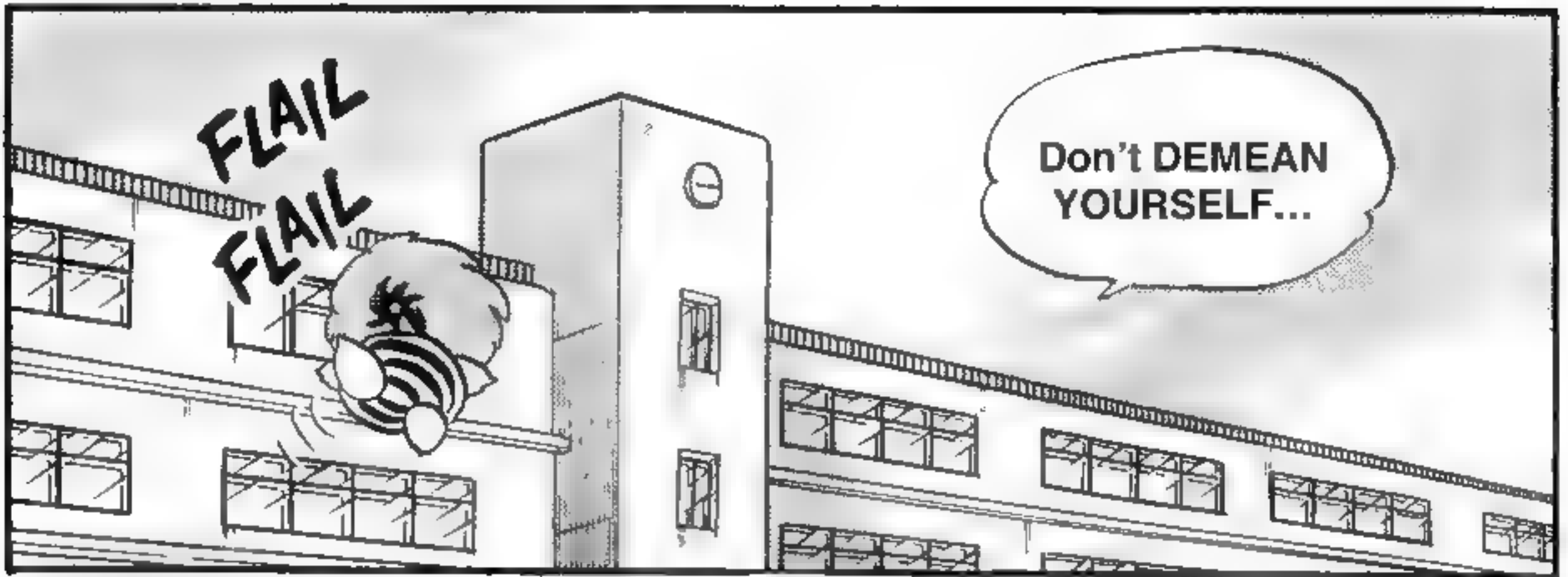






CHAPTER 11: THE ZEN CLUB



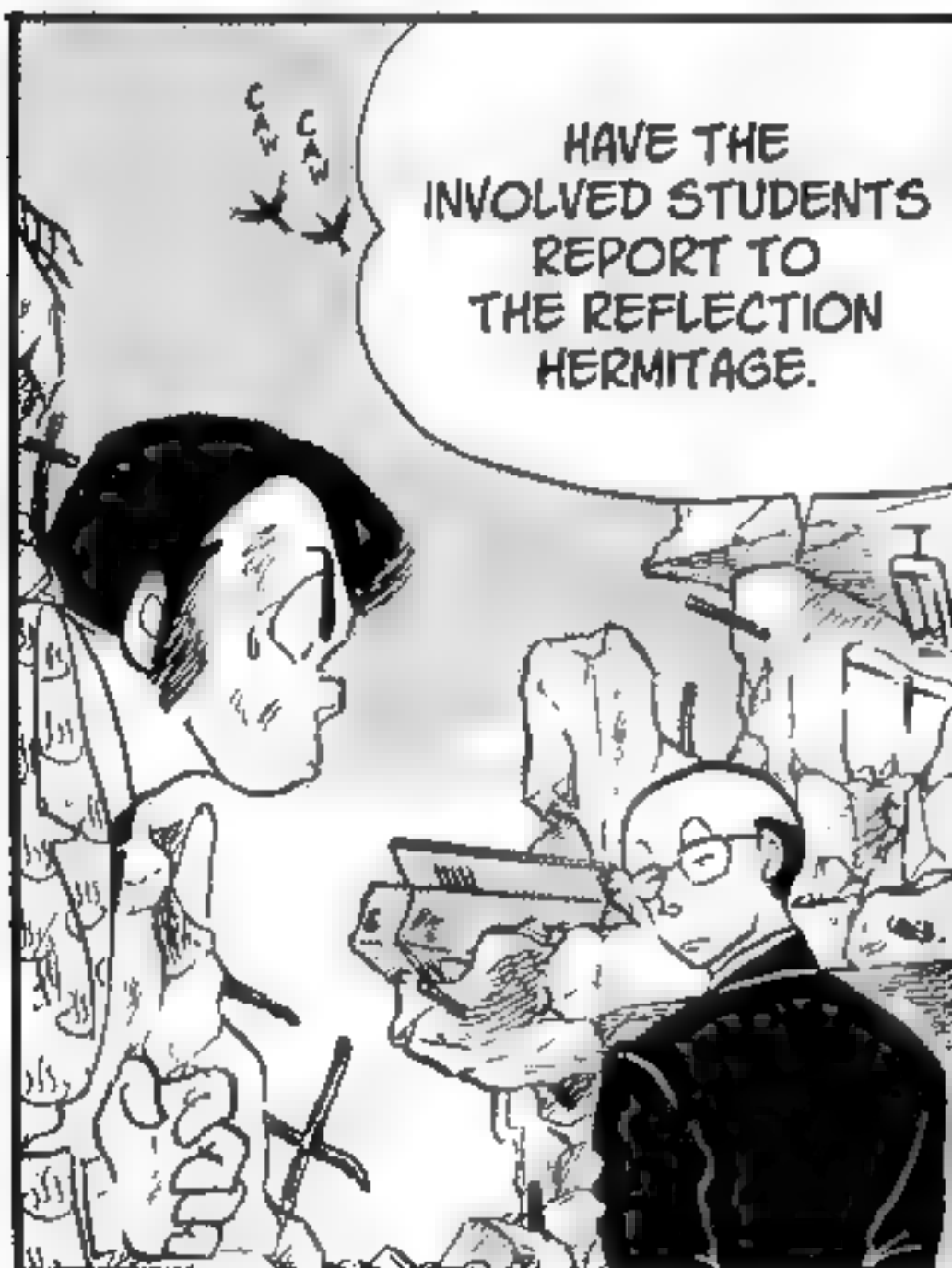
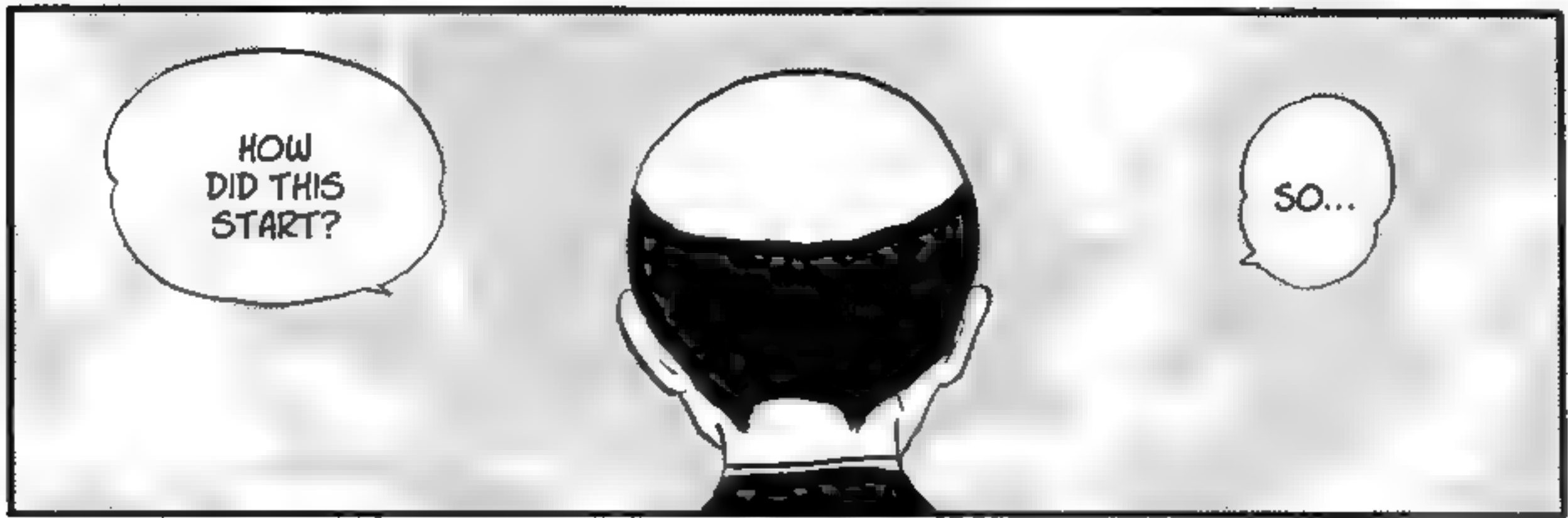






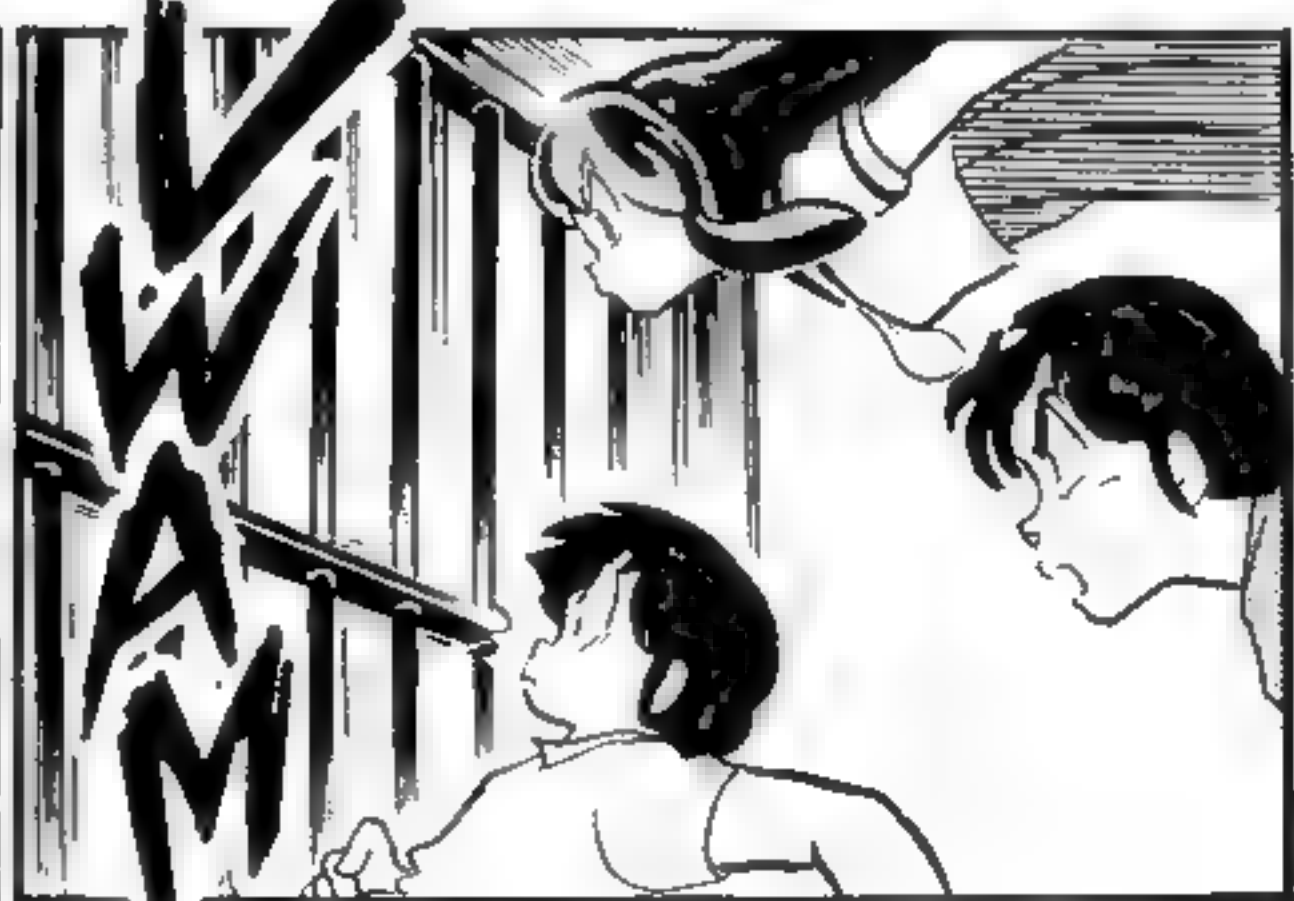






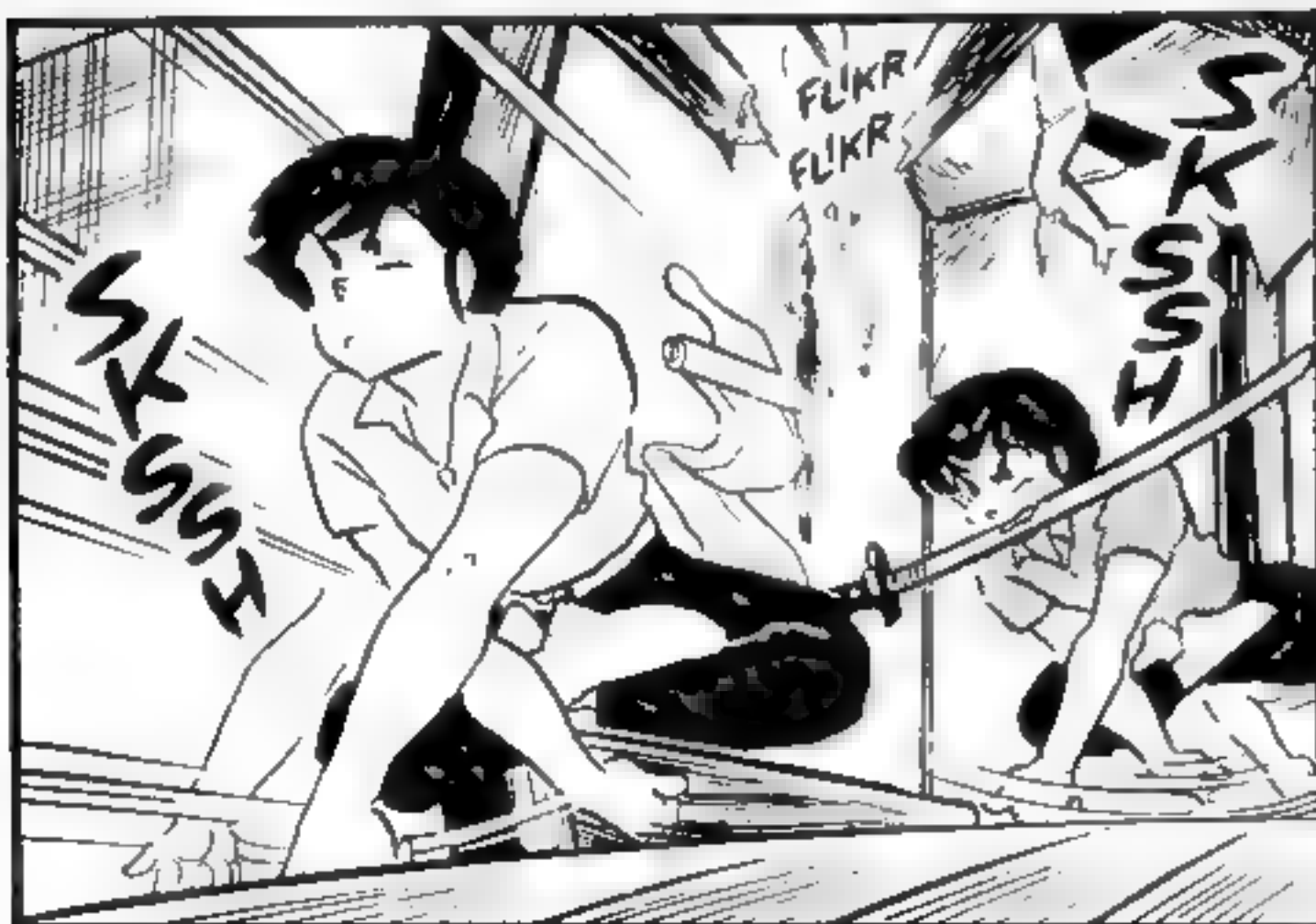
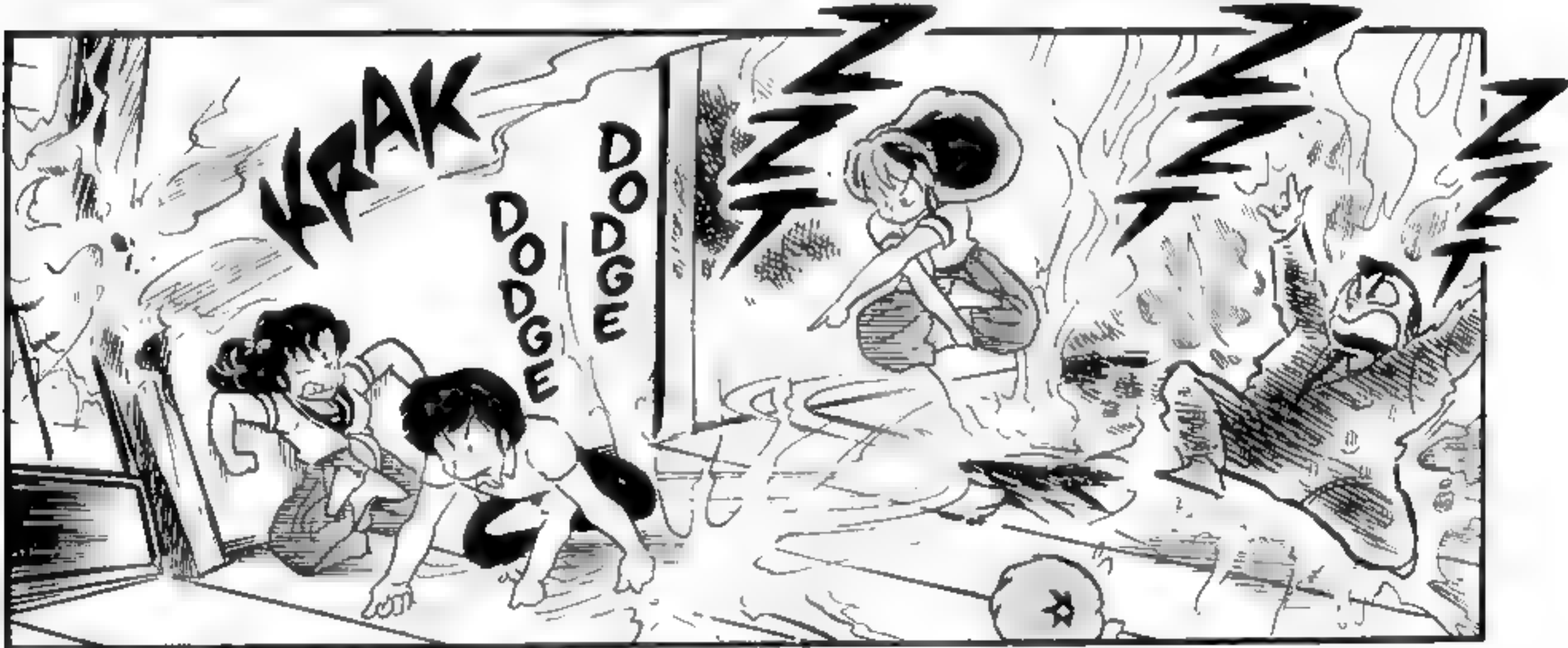
















URUSEI YATSURA ★

DATA FILE 27

Can Ran Tame Rei with Food?

Rei never seems to think about anything but food. Will Ran's love for Rei ever be reciprocated?!



Ran prepares massive quantities of food for every date with her beloved Rei. In her tireless devotion, she somehow less resembles a lover plying her sweetheart with gifts to win his heart than a person trying to tame an animal by feeding it.

But there are no rules to what forms love takes, and if this is how Ran's love is expressed, we can all watch over her warmly and protectively.



STUDY 1

All he thinks about is food ①

His Wild Period

In the early days, Rei failed to even distinguish between food and non-food. The first time he came to Earth, Rei went so far as to taste Ataru's mother (volume 1, chapter 6 "To Kill with Love").

In spite of Rei's propensity to eat anything in sight, Ran's earliest offerings resembled the typical fare a teenage girl offers her crush: a cute, homemade bento lunch (volume 6, chapter 8 "Studying Mayhem").

On that occasion, when plied with lunches from all of the girls of class 2-4, Ran was moved that Rei inhaled all of the other bento lunches in one gulp, but ate hers with care: "Mine was the only lunch that he slowly savored!"



► In the early days, Rei lived for his appetite. (volume 1, chapter 6 "To Kill with Love")

WELL, IT WOULD
GET BORING IF ALL
I EVER BROUGHT
YOU WERE TAIYAKI,
SO TODAY...



◀ Ran adds thoughtful touches to win Rei's allegiance. (volume 10, chapter 17 "Love Thief—Part 1")

A moment later, however, Rei carefully consumes Cherry's lunch, one bite at a time, causing Ran tremendous disappointment. And no sooner does he finish but he flees the scene in search of more food (or fodder?) to satisfy his ever-raging appetite!

As we see, Rei starts out like a feral cow, thinking only of food and governed purely by his instincts. On that basis, Ran begins to tame him with food.

STUDY 2

He learns to distinguish
between food and people ②

His Domesticated Period



Apparently, the homemade bento incident leads Ran to realize that no matter how thoughtfully prepared, it's pointless to offer Rei a single portion of food. From then on, Ran focuses on quantity, not quality. When she buys him taiyaki, she gets at least 50 (volume 9, chapter 3 "Anko Pathos, the Taste of Love?!"), and for Valentine's Day she opts for large quantities of store-bought chocolate rather than homemade (volume 6, chapter 17 "Valentine's Disillusion"). But by no means does she put in less care or effort toward these bulk offerings! She employs a number of creative approaches to satisfy Rei, such as making cakes that swell to a hundred times their volume (volume 8, chapter 16 "Love: Darling in Danger"). Through these efforts, bit by bit, Ran tames Rei by way of his stomach.



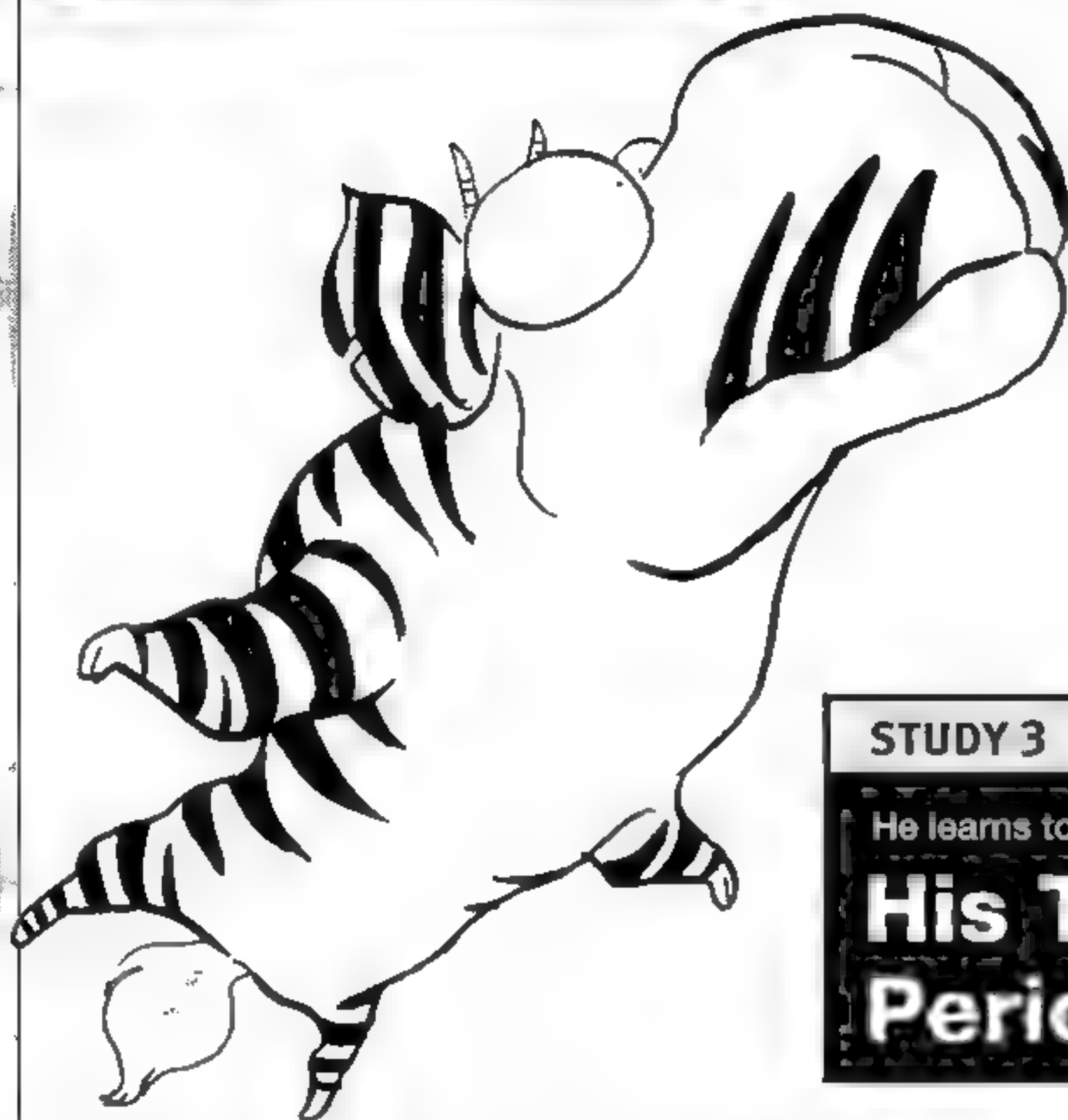
◀ Ran, after seeing Rei steal and eat other people's sakuramochi. (volume 16, chapter 3 "Sakuramochi Over Flowers")

But just as Ran begins to think, "He's really starting to take to me!" (volume 10, chapter 17 "Lover Thief—Part 1") a surprising event occurs. When Ran takes a nasty spill while carrying a large quantity of rice balls, Rei ignores the rice balls and saves Ran (volume 10, chapter 18 "Lover Thief—Part 2"). Rei has come a long way—from *tasting* people to *rescuing* people! (volume 13, chapter 6 "In Case of a Cold"). Those lightning-fast reflexes parallel a cat's ability to always lands on its feet, no matter what height it falls from.

In other words, Rei has successfully transitioned from a wild cow to a domesticated cow!



◀ Ran patiently and persistently tames Rei with food. (volume 13, chapter 11 "Heartbreak Crossin'—Conclusion")



STUDY 3

He learns to eat only what he is given ③

His Training Period

As Rei becomes more and more tame, Ran takes her project a step further and begins to train him, not just feed him!

Although Rei has warmed to Ran quite a bit, the minute she takes her eyes off him he goes back to his gluttonous ways, and is still liable to run off with other people's food (volume 16, chapter 3 "Sakura Mochi Over Flowers").

For her part, Ran never forgets to feed Rei, even when held prisoner in an enemy stronghold (volume 17, chapter 17, "Are You Really Getting Married?"). She seems to have trained him only to eat what she gives him—the equivalent of teaching a pet not to eat random tidbits off the street.

Rei is still Rei, and the road to a regular romantic partnership seems fraught with travails. Ran, however, seems quite content even with things as they stand. We wish her good luck in taking the next step forward!



▲ Still, sometimes things go wrong...don't get discouraged, Ran!
(volume 17, chapter 10, "Steal My Heart")

The Destructive Power to Knock Out Ryunosuke!

Kotatsu Kitty's usual demeanor is quiet and mellow, but he wields incredible strength on the occasions when he suddenly enters battle mode! In particular, his tsukioshi sumo move (the "push and thrust") has so much destructive power that even Ryunosuke, one of the best fighters in the gang, stammers "He's strong..." (volume 8, chapter 3 "Bloomer Bloopers").

When we count up the number of times Kotatsu Kitty executes his signature tsukioshi move, the tally is 13, with Mendo as the most frequent target.

Primarily Used in Self-Defense

Moreover, when we examine each case, we find that Mendo is invariably at fault. He brandishes his sword at Kotatsu Kitty (volume 13, chapter 6 "In Case of a Cold"), accuses Kotatsu Kitty of thievery (volume 16, chapter 14 "The Octopus Flute"), or throws a barrel at him (volume 17, chapter 22 "Fin").

In every other occasion when Kotatsu Kitty uses his tsukioshi move, he is protecting himself or his belongings, and we see no instances of Kotatsu Kitty acting as the aggressor. In other words, he is the most gentlemanly of cats!

There is one time when Kotatsu Kitty repeatedly uses his tsukioshi on a Japanese taiko drum, but this does not count because he is just practicing (volume 14, chapter 8 "Ten Year Truth").



▲ Mendo is sent flying. He and Kotatsu Kitty are like oil and water. (volume 13, chapter 6 "In Case of a Cold")

Urusei Yatsura: 366 Stories in All!

Anyway

We counted them up!

Kotatsu Kitty's Sumo Moves

On one occasion when Ryunosuke and Benten are on a rampage, Kotatsu Kitty subdues them both. (volume 13, chapter 14 "Woman Vs. Woman Showdown, Part 2")

Number of Times Kotatsu Kitty Pulls a Tsukioshi.....13

Victims of Kotatsu Kitty's Tsukioshi.....Mendo (three times), Ataru (twice), Ryunosuke, Kosuke, six classmates (once each)

Reasons for Kotatsu Kitty's Tsukioshi

Self-defense (eight times), retaliation (four times), job-related (once)

Author: Kyoko Sugimori

Concept: Masatake Sugimori

Part 27 Notes

The setting of *Urusei Yatsura* is in Japan, with references to history, cultural holidays, beliefs, and practices. Check out the notes below to enrich your reading experience.

Page 12, panel 3 – A pigmon is a monster from the Ultraman cartoon

Page 14, panel 3 – An *oiran* was a specific type of elite courtesan.

Page 18, panel 8 – *Montsuki hakama* is traditional Japanese formal wear. Montsuki is a short robe-like top decorated with a family crest, and hakama are pleated pants. The term can also refer to formal wear in a business setting, regardless of whether it is modern or traditional in style.

Page 33, panel 2 – *Okonomiyaki* are savory griddle cakes. The batter includes shredded cabbage and various other ingredients, like seafood. They are served with okonomiyaki sauce, mayonnaise, seaweed or bonito flakes, pickled ginger, or other toppings. The name literally means “cooked how you like!” *Takoyaki* are savory octopus balls cooked in special pans and are a popular street food often found at festivals.

Page 34, panel 1 – *Daifuku* means “great good luck,” which might be referring to the sweet filling hidden inside a mochi wrapper. Daifuku are traditionally filled with *anko*, but fruit and chocolate are other popular options.

Page 34, panel 4 – *Modanyaki* is a type of okonomiyaki that includes yakisoba (stir-fried noodles).

Page 34, panel 7 – *Chazuke* is a dish made with tea, broth, or water poured over rice and is a good way to use up leftover rice. *Inari* is seasoned sushi rice stuffed inside deep-fried tofu pockets. *Shiruko* is a sweet bean dessert porridge served with mochi.

Page 35, panel 5 – *Oyakodon* is a chicken and egg rice bowl. *Chanpon* is a noodle dish from the Nagasaki region, and was inspired by Chinese cuisine.

Page 43, panel 2 – *Taiyaki* also sounds like *(taiya)* and *tree (ki)*.

Page 43, panel 4 – In the original Japanese, she said “Mochi, I want a boyfriend.” Mochi can be slang for “of course,” but it can also mean pounded rice cakes!

Page 43, panel 7 – In the original Japanese, the word for money (*kane*, 金) sounds the same as the word for bell (*kane*, 鐘).

Page 45, panel 7 – *Sensei* is an honorific title used to address teachers as well as professionals such as doctors, lawyers, and artists.

Page 46, panel 6 – In the original Japanese, “video deck” (*bideodekki*, ビデオデッキ) sounds like “horrible boil” (*hide-odeki*).

Page 49, panel 1 – In the original Japanese, “raisins” (*hoshi budo*, 干しぶどう) sounds like “star-grapes” (*hoshi budo*, 星ぶどう).

Page 49, panel 1 – In the original Japanese, “bowling” (*bo-ringu*, ボウリング) sounds like “pole ring” (*bo-ringu*, 棒リング).

Page 49, panel 1 – In the original Japanese, “fountain pen” (*mannenpitsu*, 万年筆) sounds like “10,000-year rice tub” (*man nen hitsu*, 万年櫃).

Page 49, panel 1 – In the original Japanese, “dress” (*doresu*, ドレス) sounds like “vinaigrette” (*doresu*, ドレス).

Page 49, panel 1 – In the original Japanese, the first two characters for “bicycle” (*jitensha*, 自転車) are replaced with the two characters for “dictionary” (*jiten*, 辞典).

Page 49, panel 2 – In the original Japanese, “a helping hand” (*hitode*, 人手) sounds like “starfish” (*hitode*, ヒトデ).

Page 49, panel 2 – In the original Japanese, “love” (*koi*, 恋) sounds like a “carp” (*koi*, 鯉).

Page 49, panel 2 – In the original Japanese, “car chassis” (*shadai*, 車台) is created by combining car (*sha*, 車) and sea bream (*tai*, 鯛) which becomes dai in a compound word.

Page 49, panel 3 – In the original Japanese, “sole” (*shitabirame*, したびらめ) sounds like “tongue flounder” (*shitabirame*, 舌平目).

Page 49, panel 3 – In the original Japanese, “washboard” is made by combining laundry (*sentaku*, 洗) and wood (*ki*, 木), which sounds like “washing machine” (*sentakki*, 洗濯機).

Page 50, panel 1 – In the original Japanese, “boyfriend” (*kare*, 彼) sounds like “flatfish” (*karei*, カレイ).

Page 51, panel 3 – In the original Japanese, “toothbrush” (*haburashi*, 歯ブラシ) sounds like “viper” (*habu*, ハブ), plus the verb for to wag or shake (*furuashu*, 振らす), which becomes *burashi*.

Page 51, panel 7 – In the original Japanese, “matsutake mushroom” (*matsutake*, 松茸) sounds like “pine bamboo” (*matsutake*, マツタケ).



Page 51, panel 7 – In the original Japanese, “donburi,” a bowl of rice topped with fish or meat, etc. (*donburi*, 丼), sounds like “stupid yellowtail” (*don buri*, どんぶり)

Page 51, panel 7 – In the original Japanese, “a girl who acts cute” (*burikko*, ぶりっ子) sounds like “baby yellowtail” (*burikko*, ブリッ子)

Page 53, panel 7 – Tyltyl and Mytyl are references to characters in *The Blue Bird*, a play by Belgian playwright and poet Maurice Maeterlinck.

Page 54, panel 7 – *Torimochi* means “bird lime,” a sticky substance used to trap small birds. In the original Japanese, mochi (glutinous rice) is substituted to make a pun.

Page 63, panel 5 – In Japanese, “flowering quince” is *boke* and “shop” is *ya*. But *bokeya* also means “fool” in Kansai dialect, which is what Ten speaks.

Page 100, panel 6 – The phonetic characters “he no he no mo ji” are used to draw a silly face, as seen here on the side of the snake’s body.

Page 109 – All of the sea creatures are named for seaside locations in Japan!

Page 110, panel 3 – Beef bowl (*gyudon*) is a beef and egg rice bowl, and is Japanese comfort food.

Page 125, panel 7 – Sparring practice refers to *tsukioshi*, a sumo move that uses a pushing and pulling technique.

Page 130, panel 2 – A Western-style umbrella is sometimes called a “bat” in Japanese, probably because it resembles bat wings.

Urusei[☆] Yatsura

Part 28



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CHAPTER 128

WISH UPON A STAR





SHWO

YOU'RE
EATING US
OUT OF
HOUSE AND
HOME!

DIDN'T YOU
HEAR ME
SAY THREE
DUMPLINGS
EACH?!

MY
DUMP-
LINGS!

ATARU!
YOU
LITTLE
SNEAK!

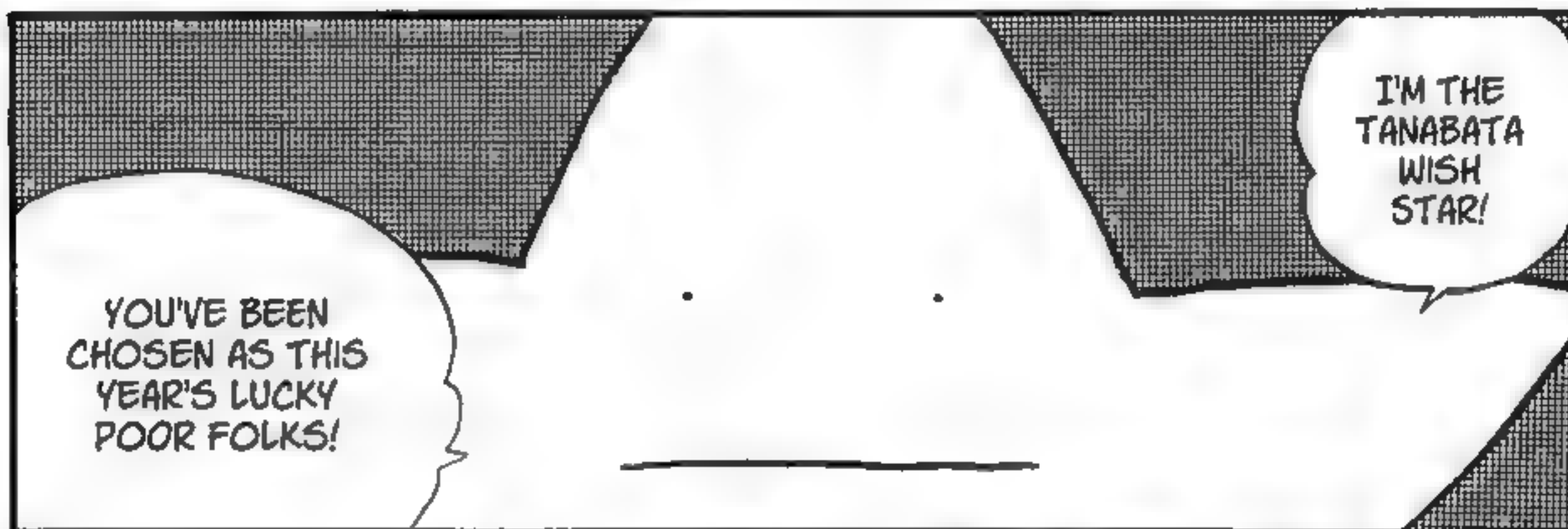
SHOO-
CHOMP
SHOO-
CHOMP

NOW, NOW.
LET'S NOT
FIGHT AT
THE DINNER
TABLE!

KA-BLOOWIE

KLANG AG

CONGRATULA-
TIONS!





BUT...



WILL YOU REALLY GRANT OUR WISHES?



WELL, THEN... I GUESS I'LL BE GOING....



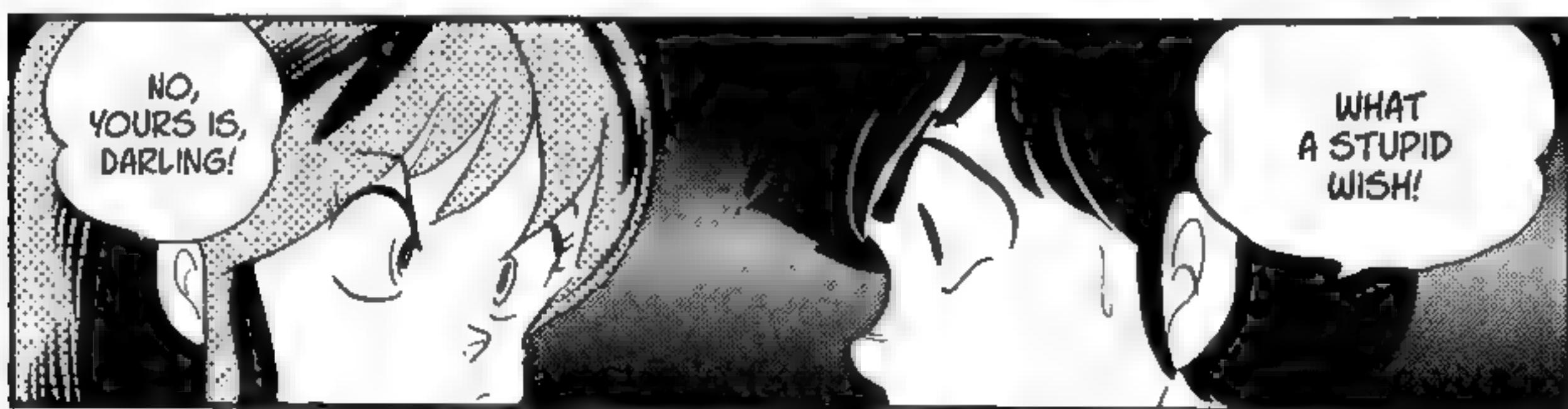
THAT'S RIGHT! WE WANT OUR HOUSE FIXED!

KLNK KLNK



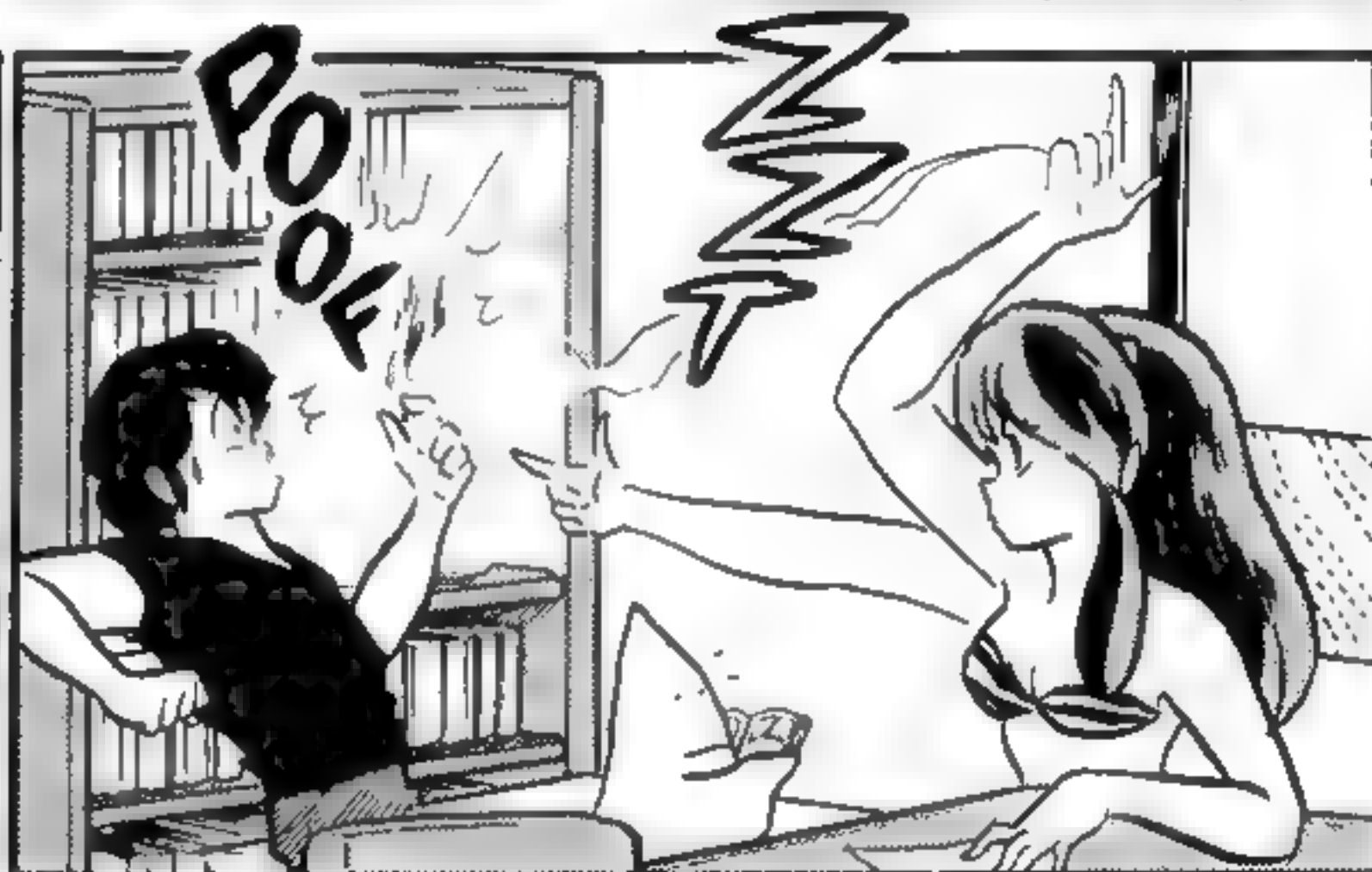
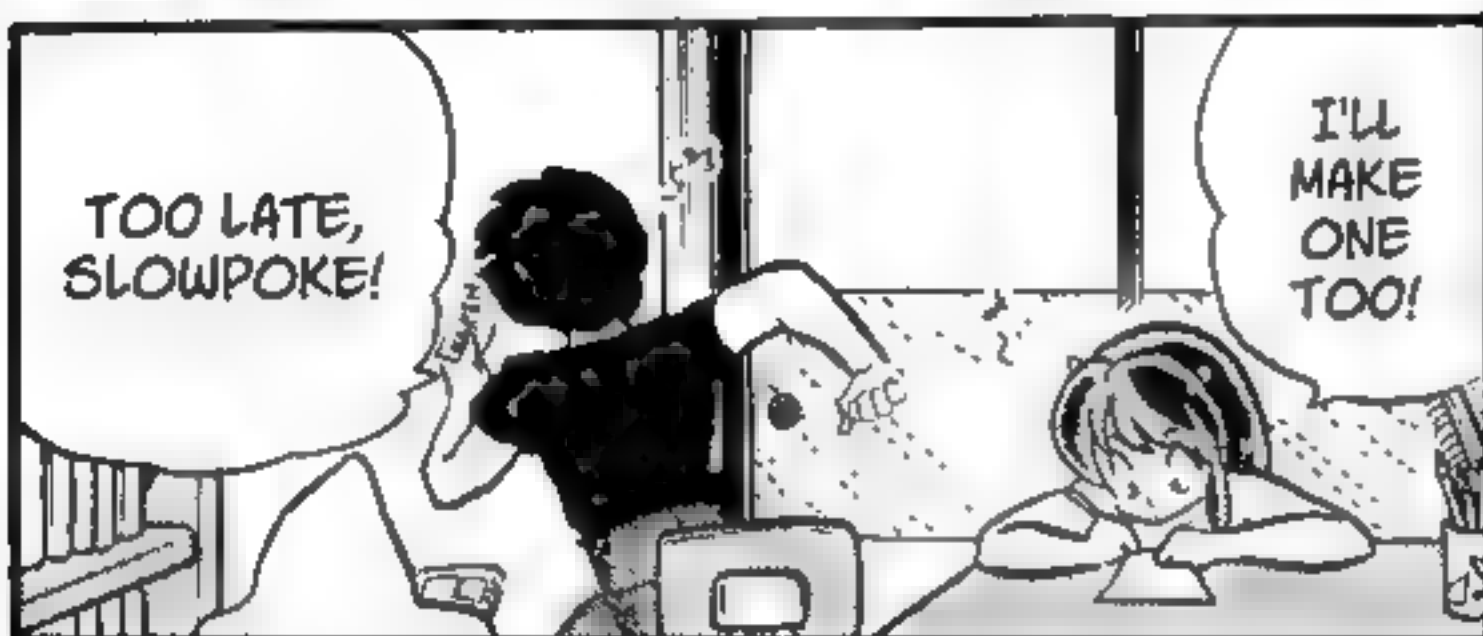
DO YOU INTEND TO JUST WALTZ OUT OF HERE AND LEAVE THIS MESS?!



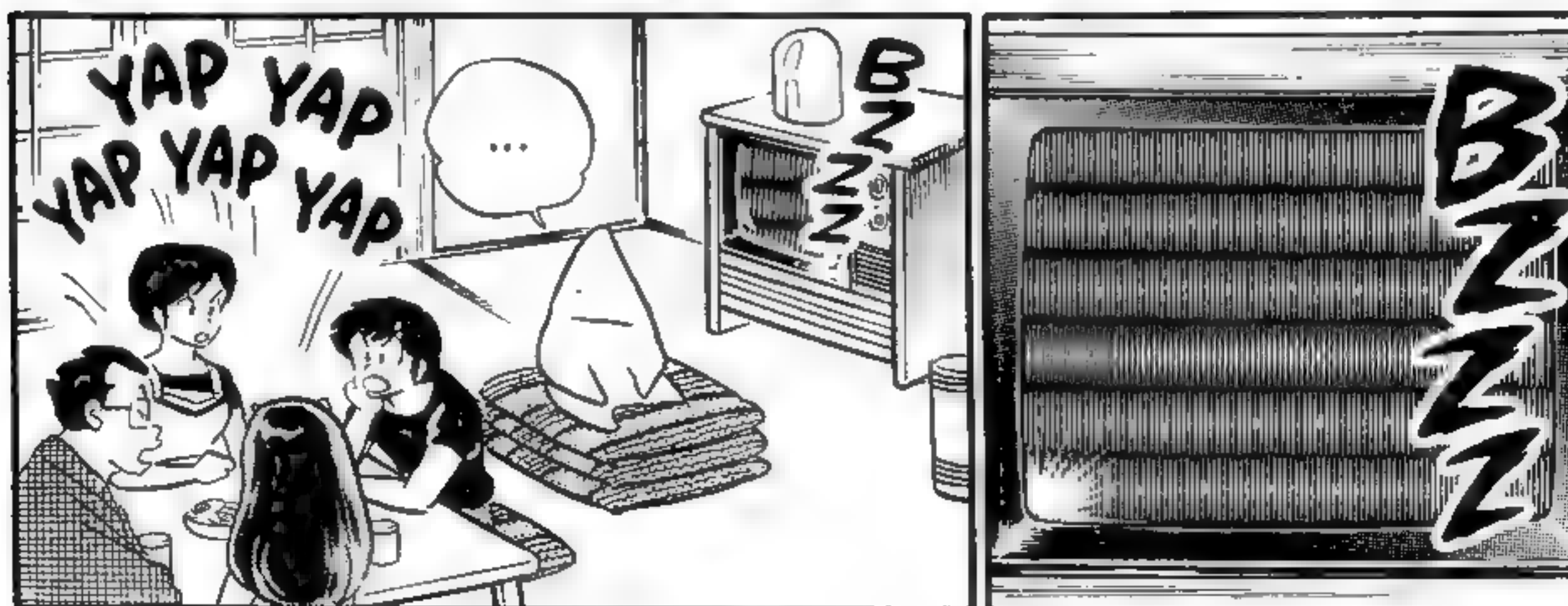


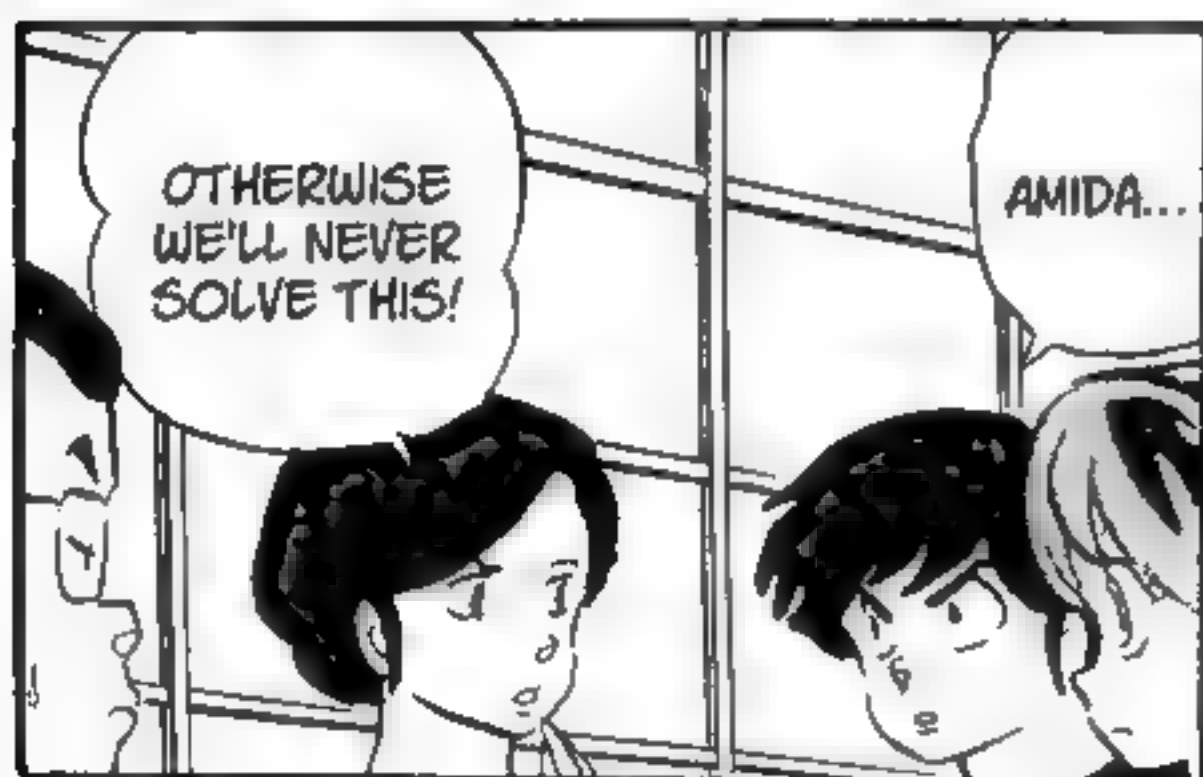
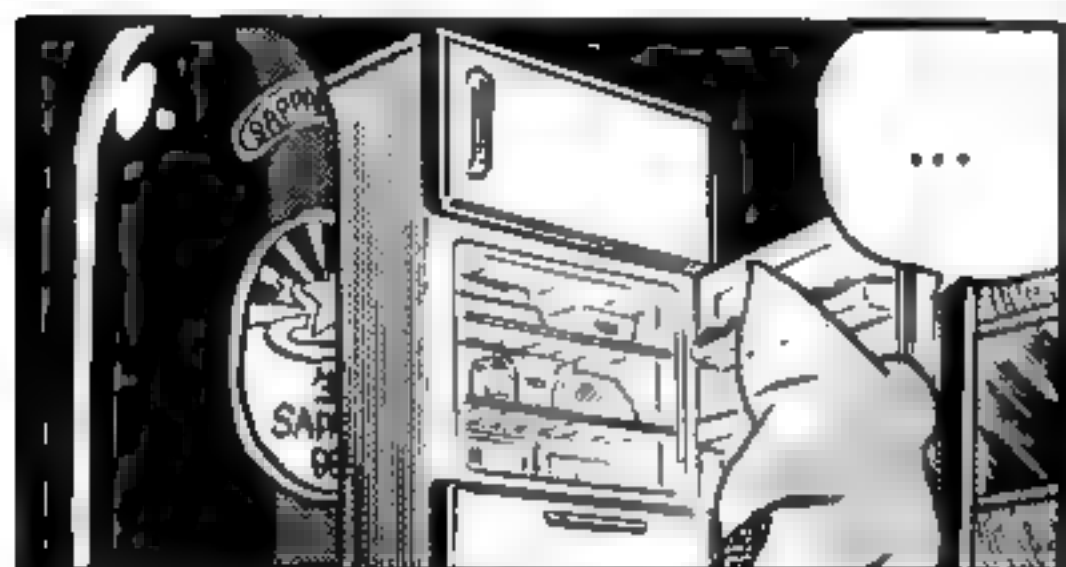


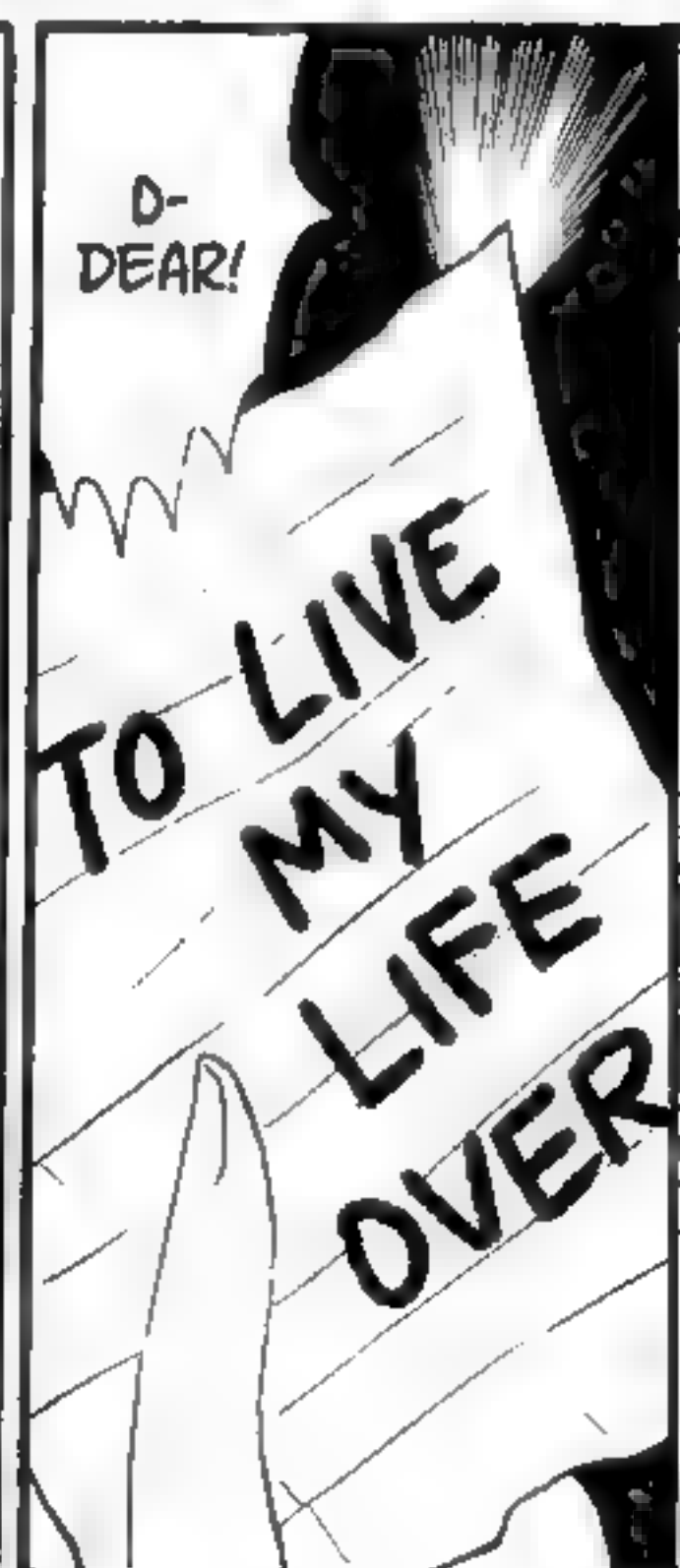
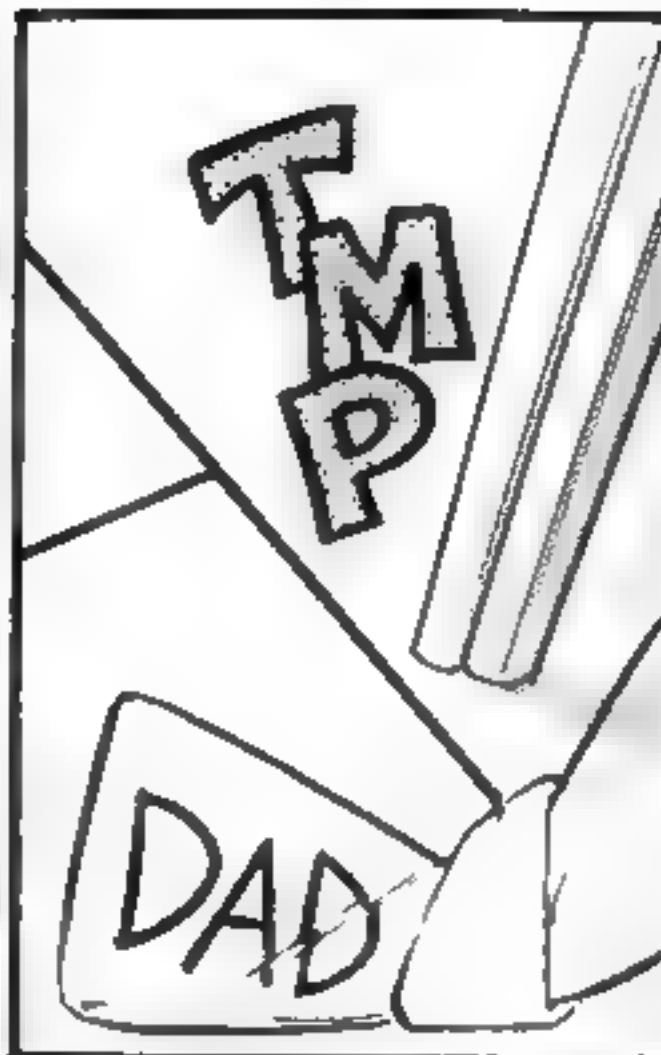




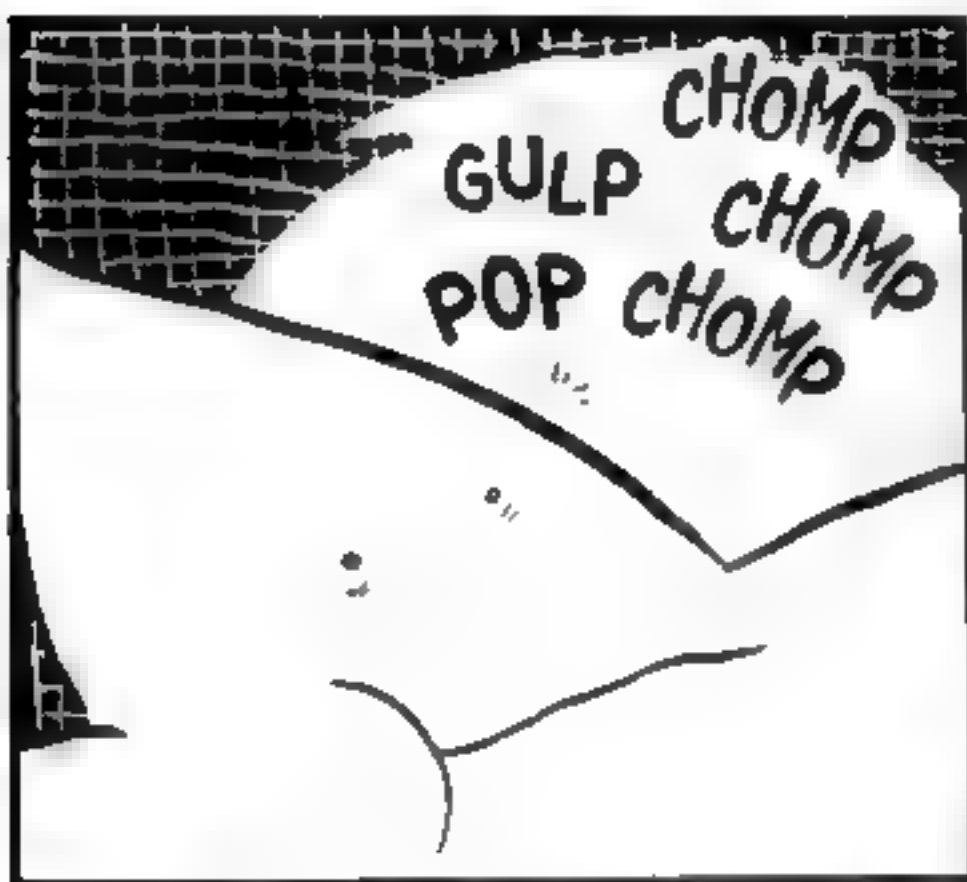










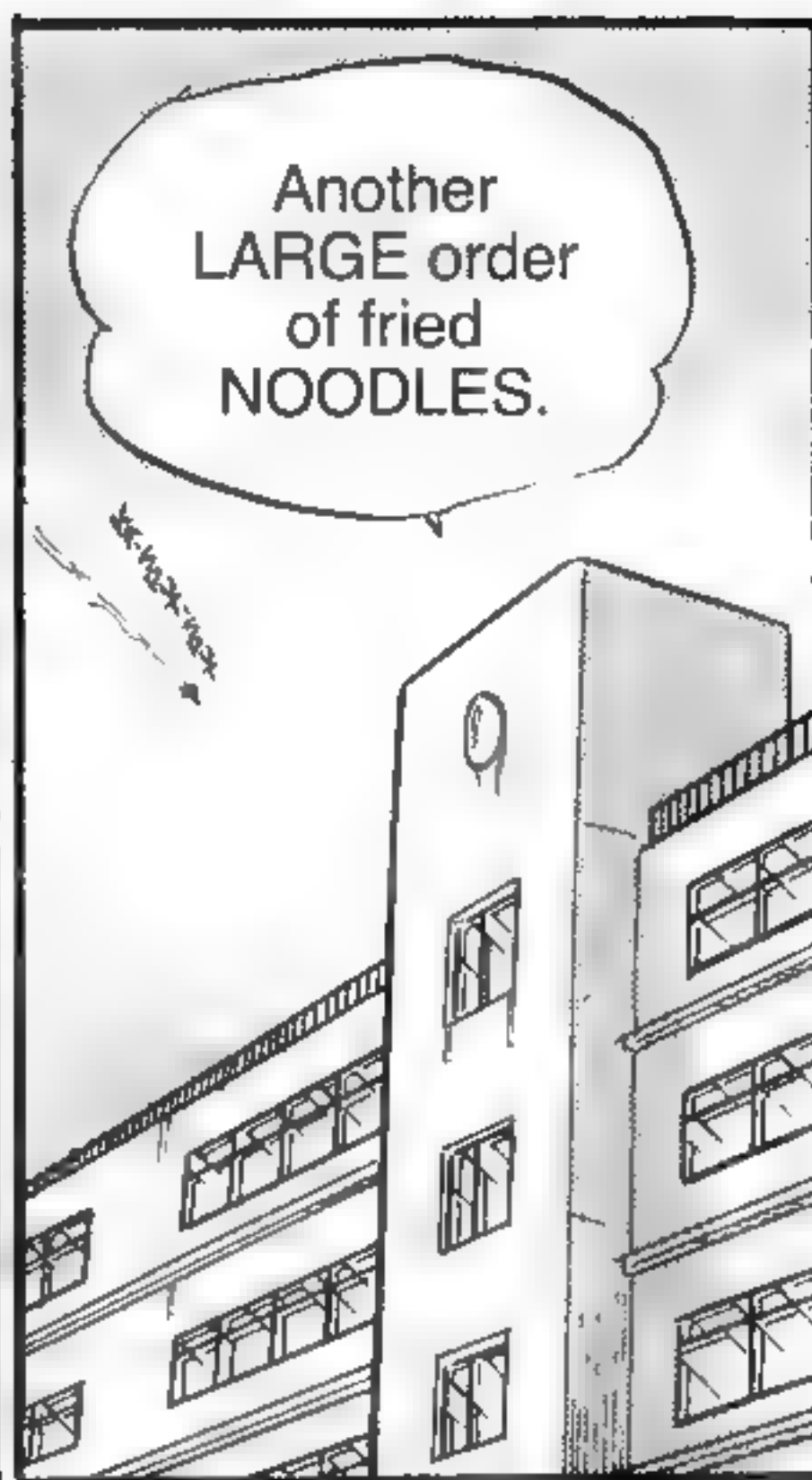


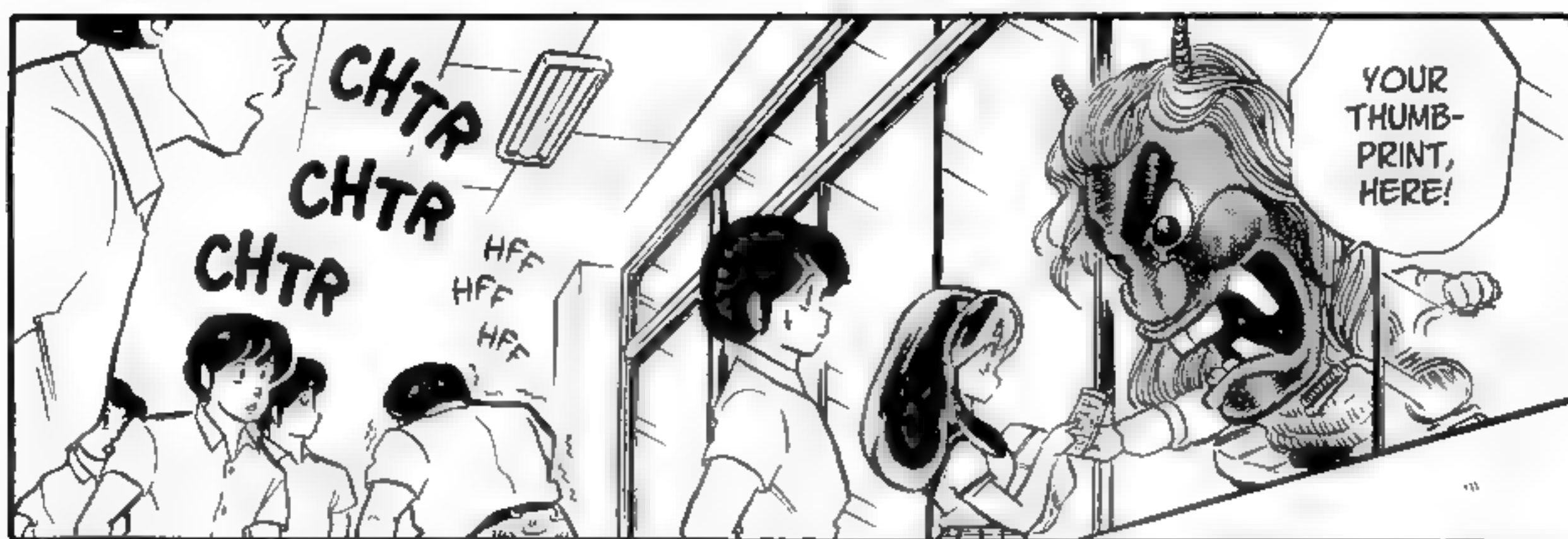
CHAPTER 13:

SPECIAL DELIVERY

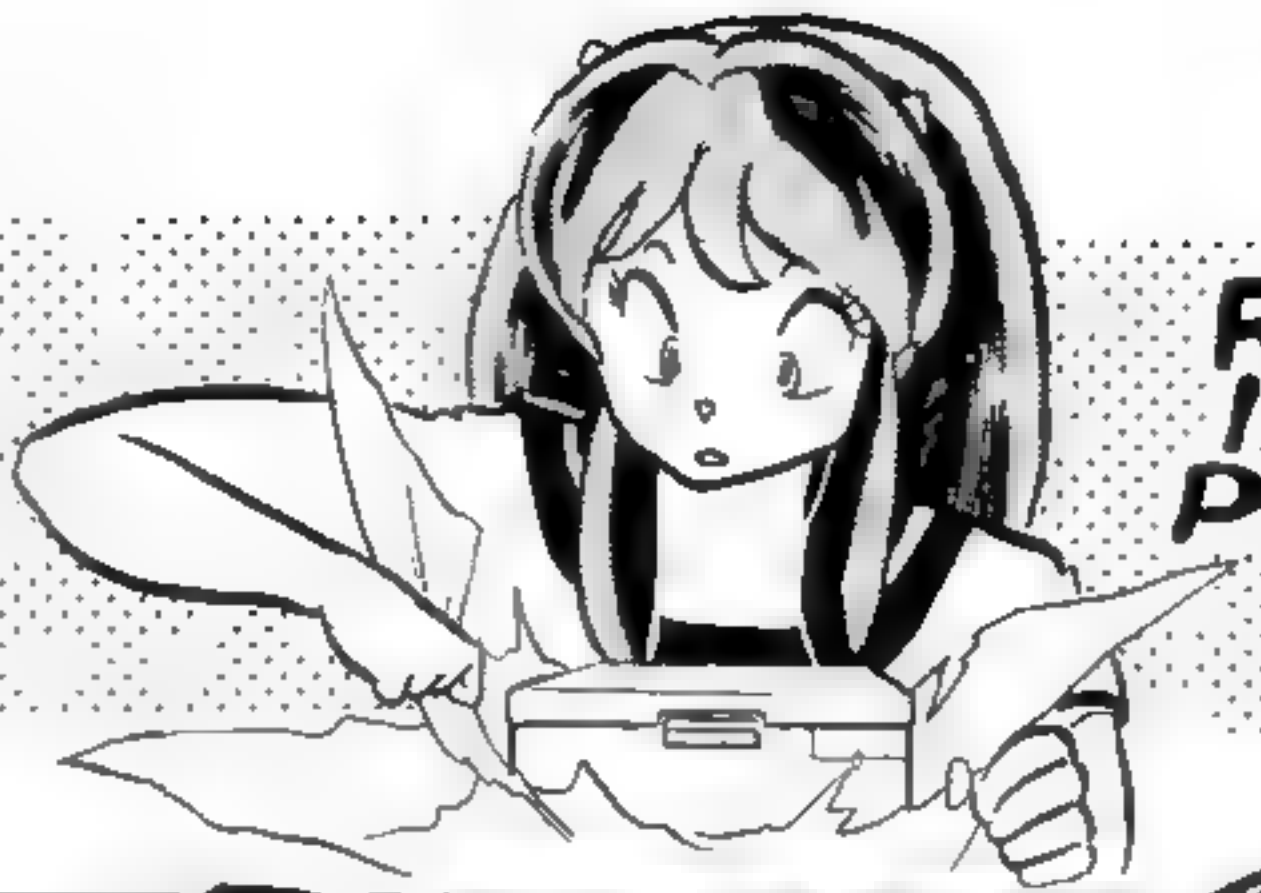
KISS ♡







I DON'T
REMEMBER
ANY
PIKUMO...



IT SAYS
IT'S FROM
PIKUMO?



A
FROG! YUCK!

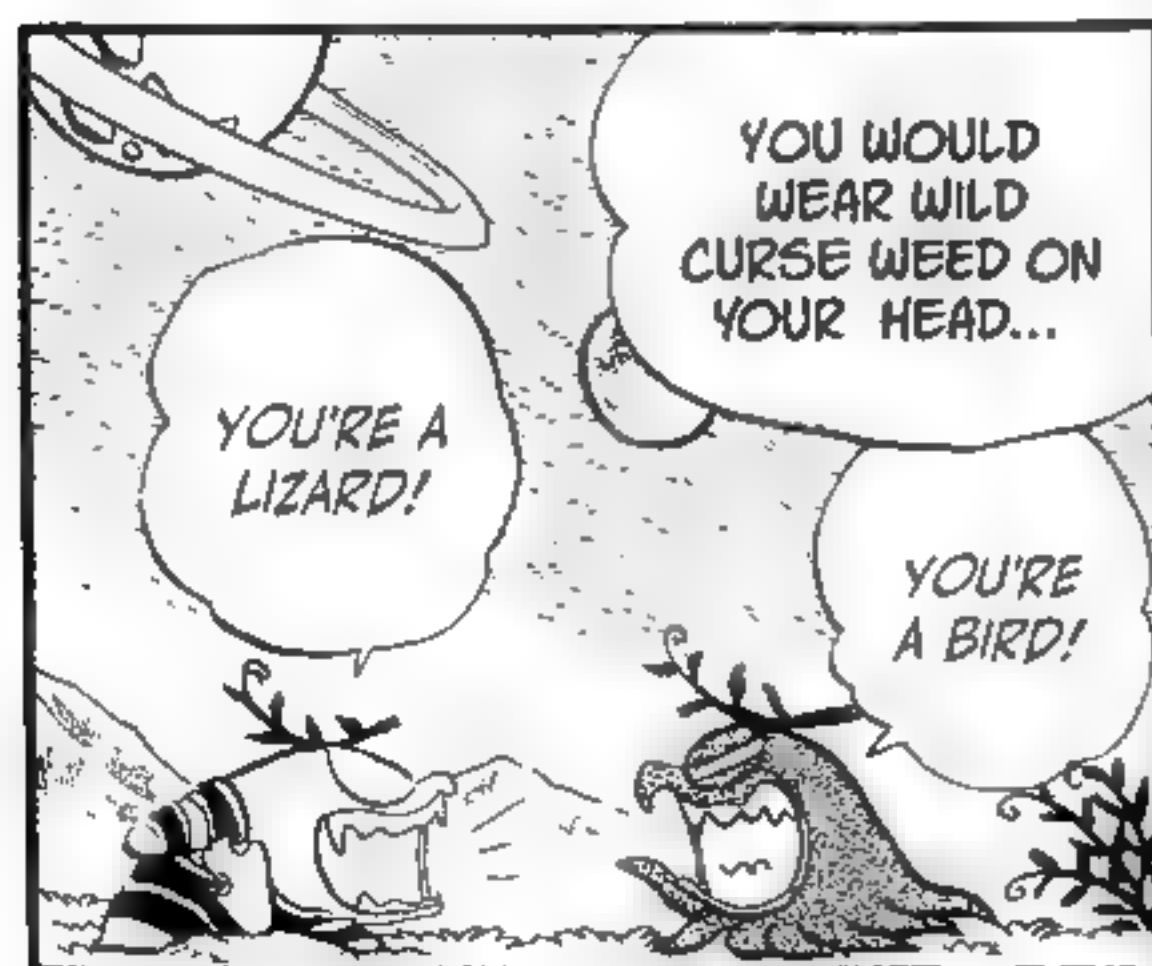
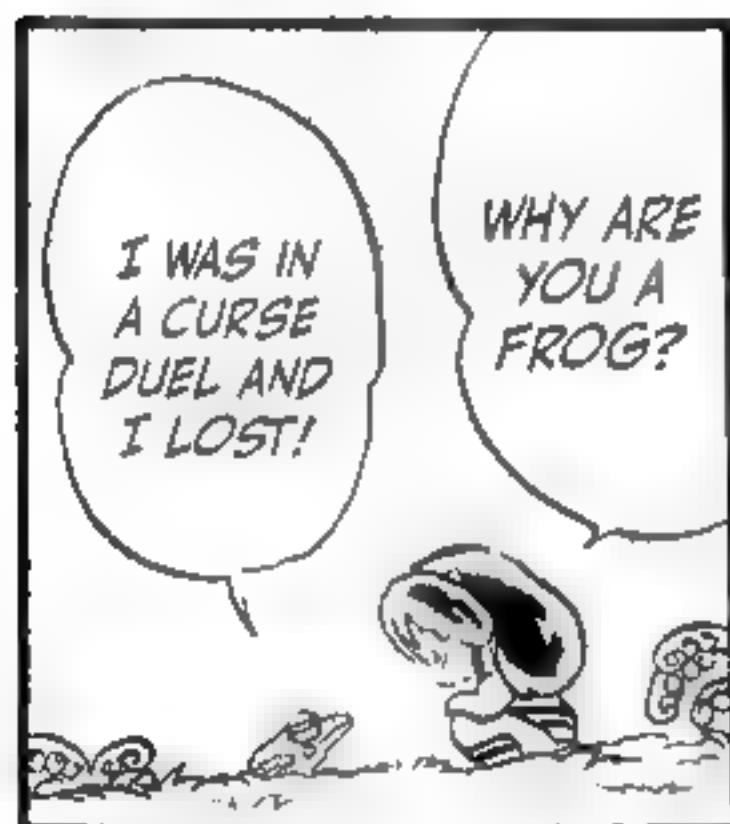
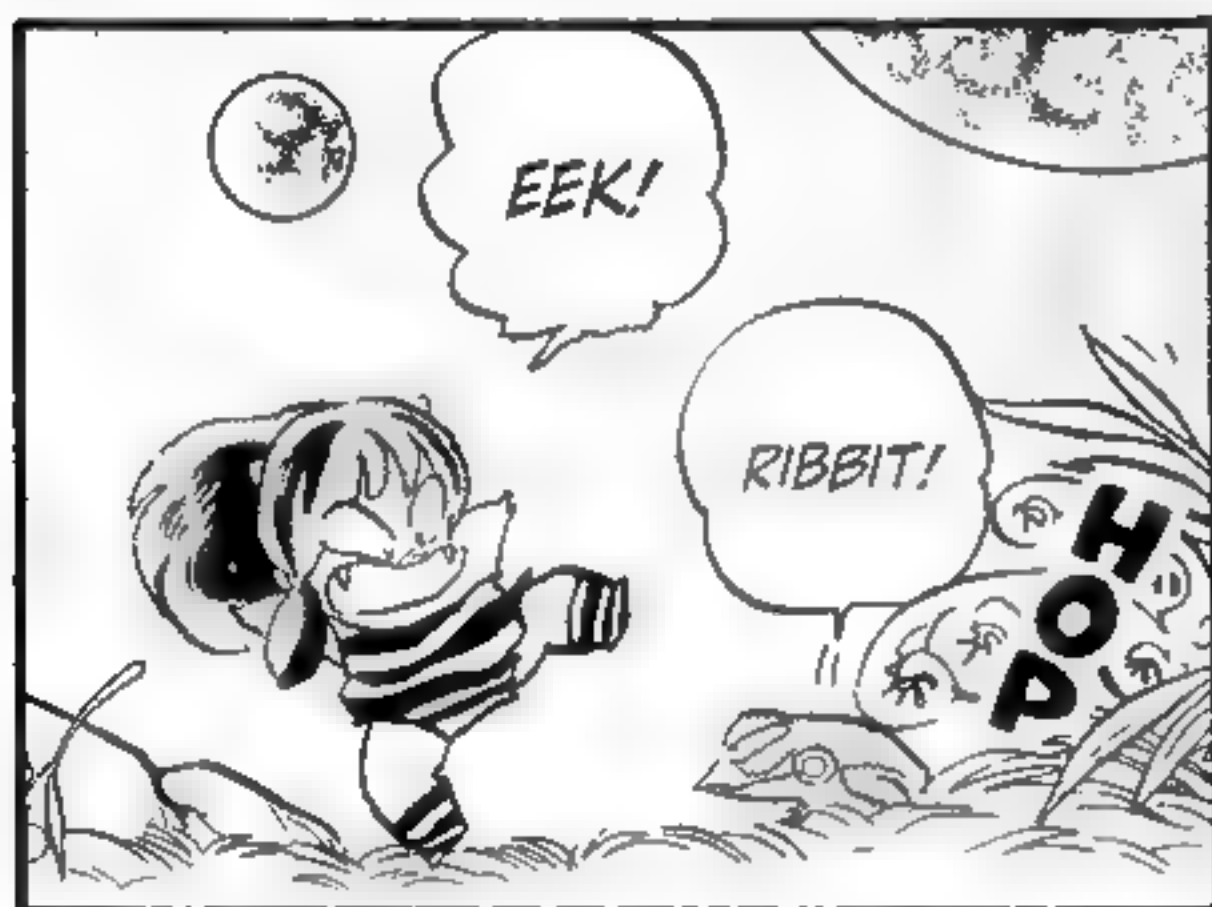


RIBIT



KISS
ME,
RIBBIT!



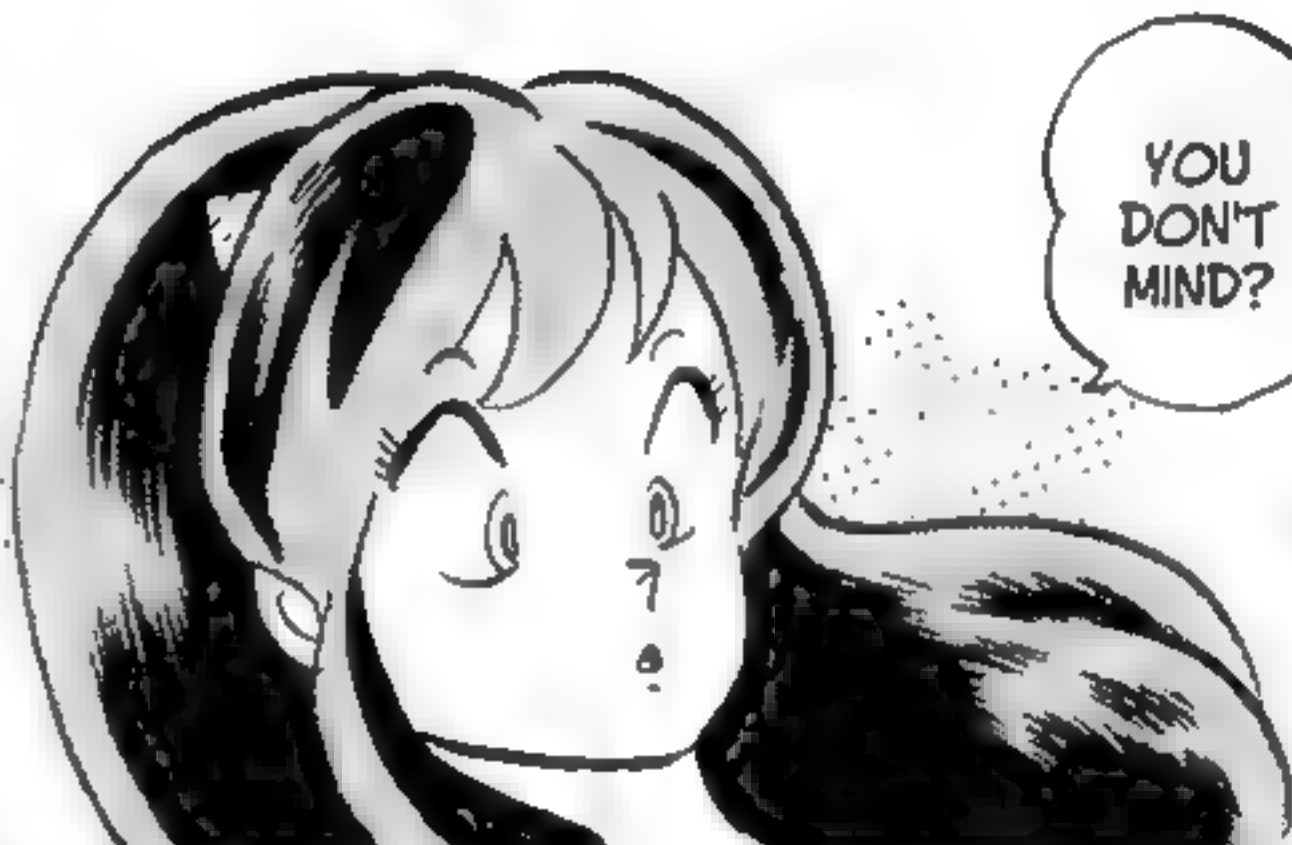








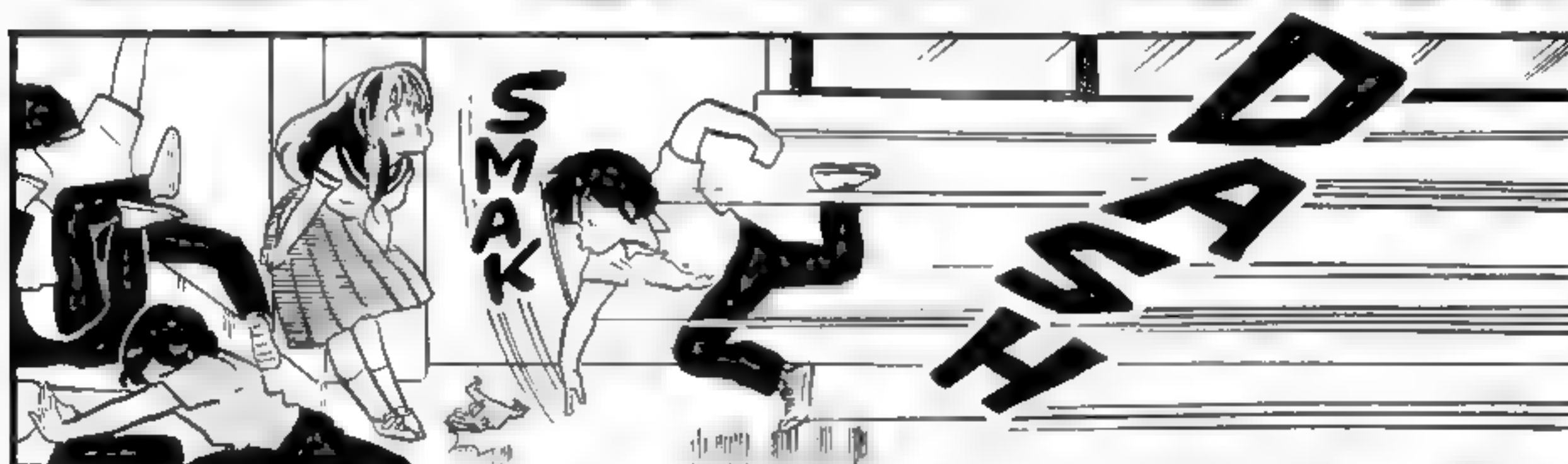
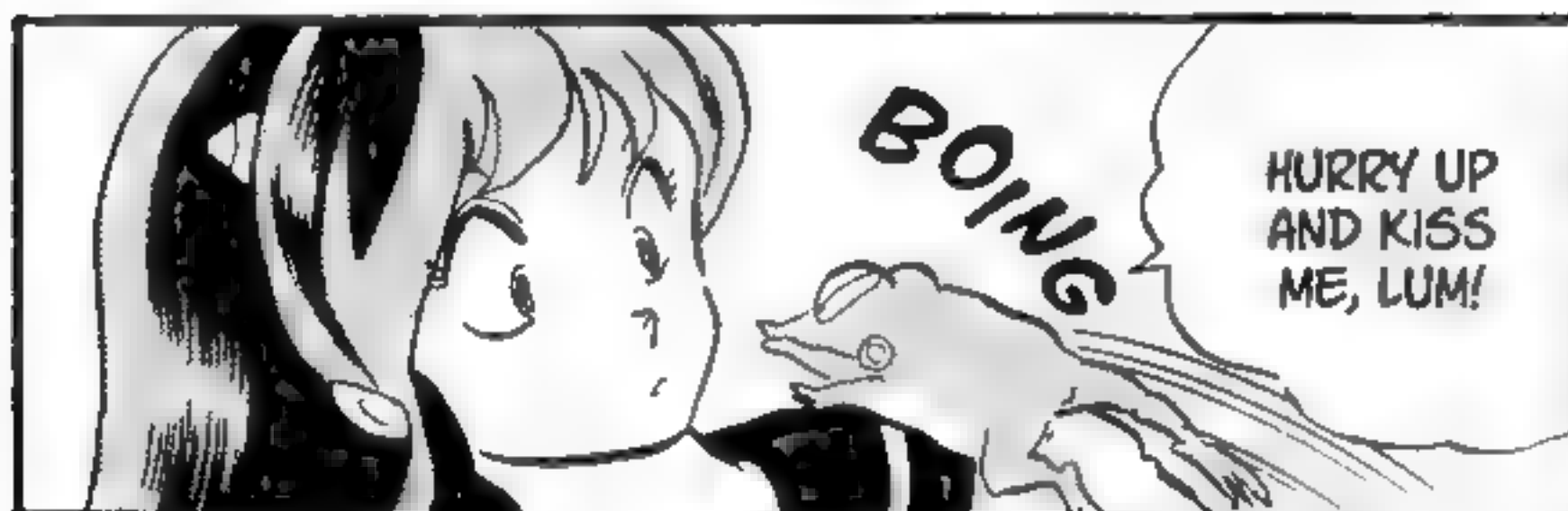














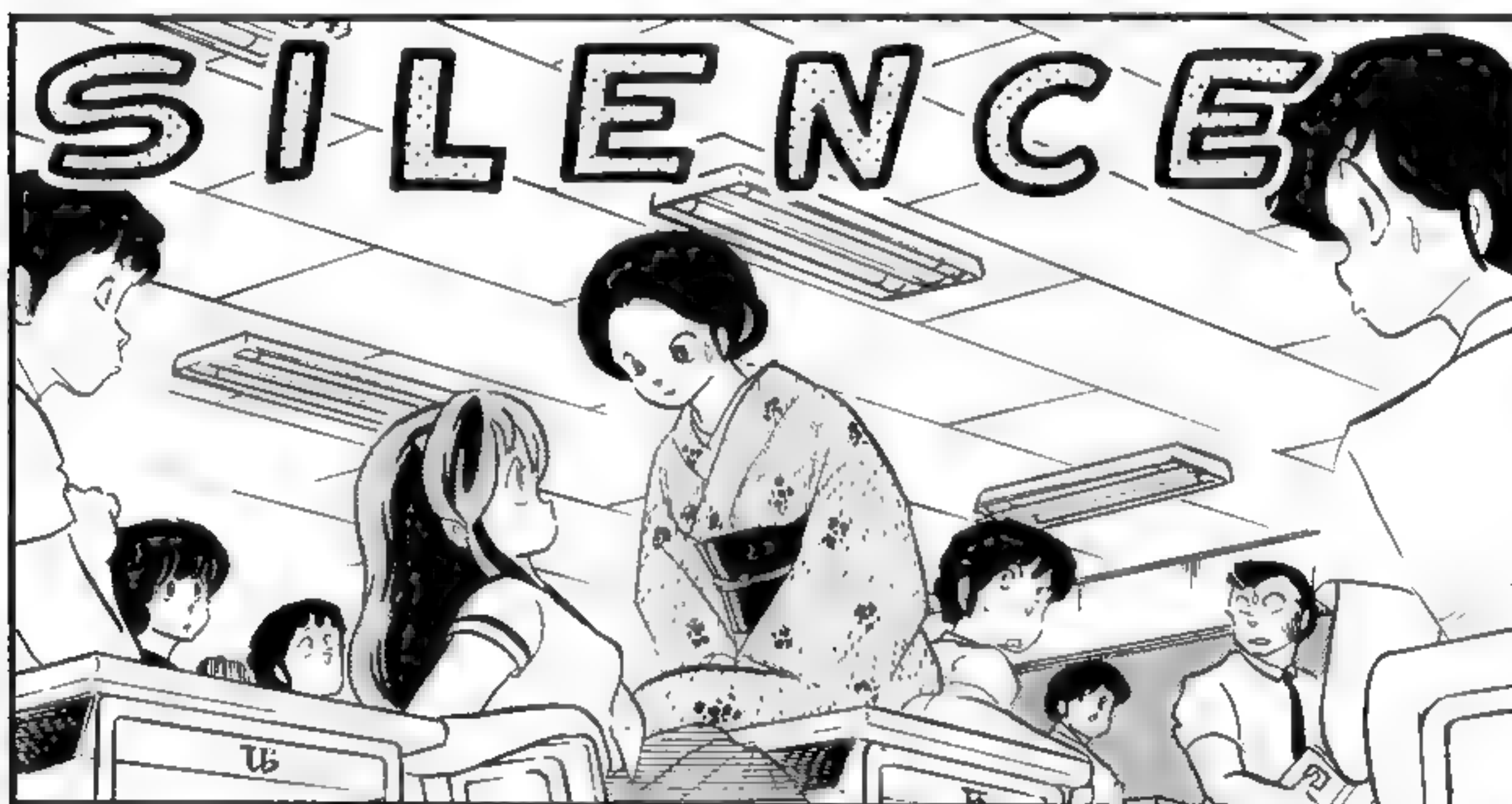
CHAPTER 14: SIBLINGS ★ BATTLE OF LOVE

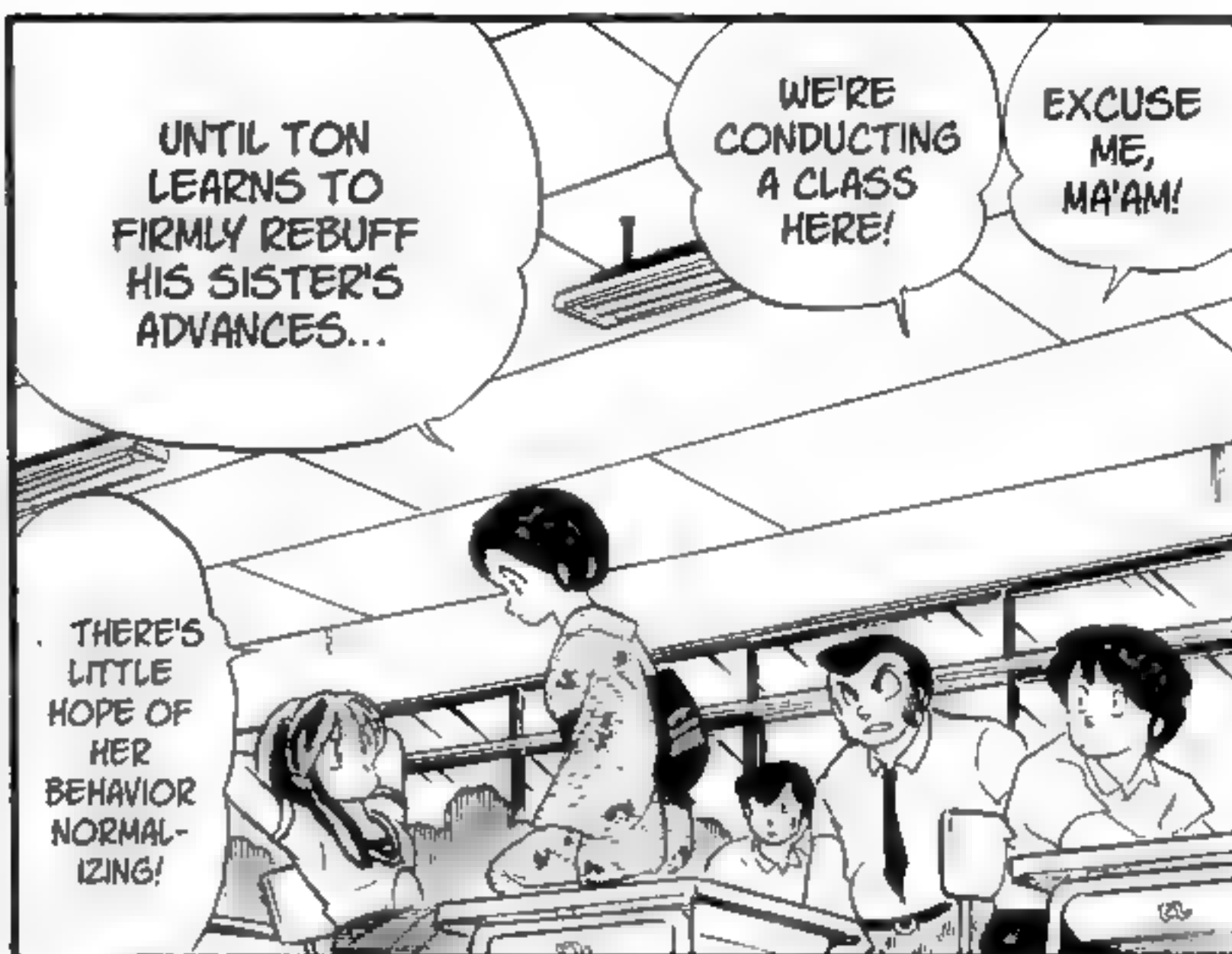
— PART 1 —



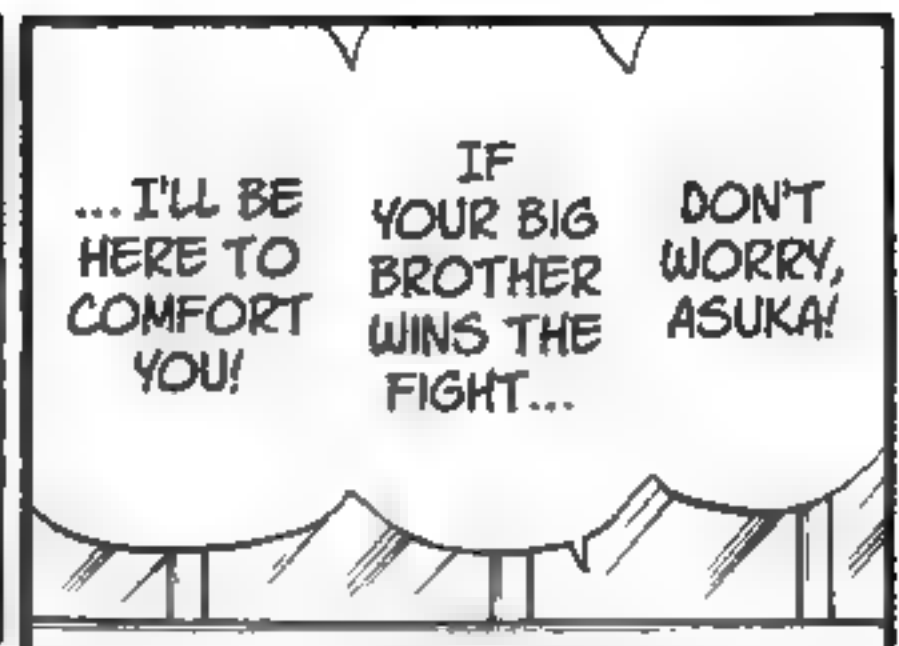


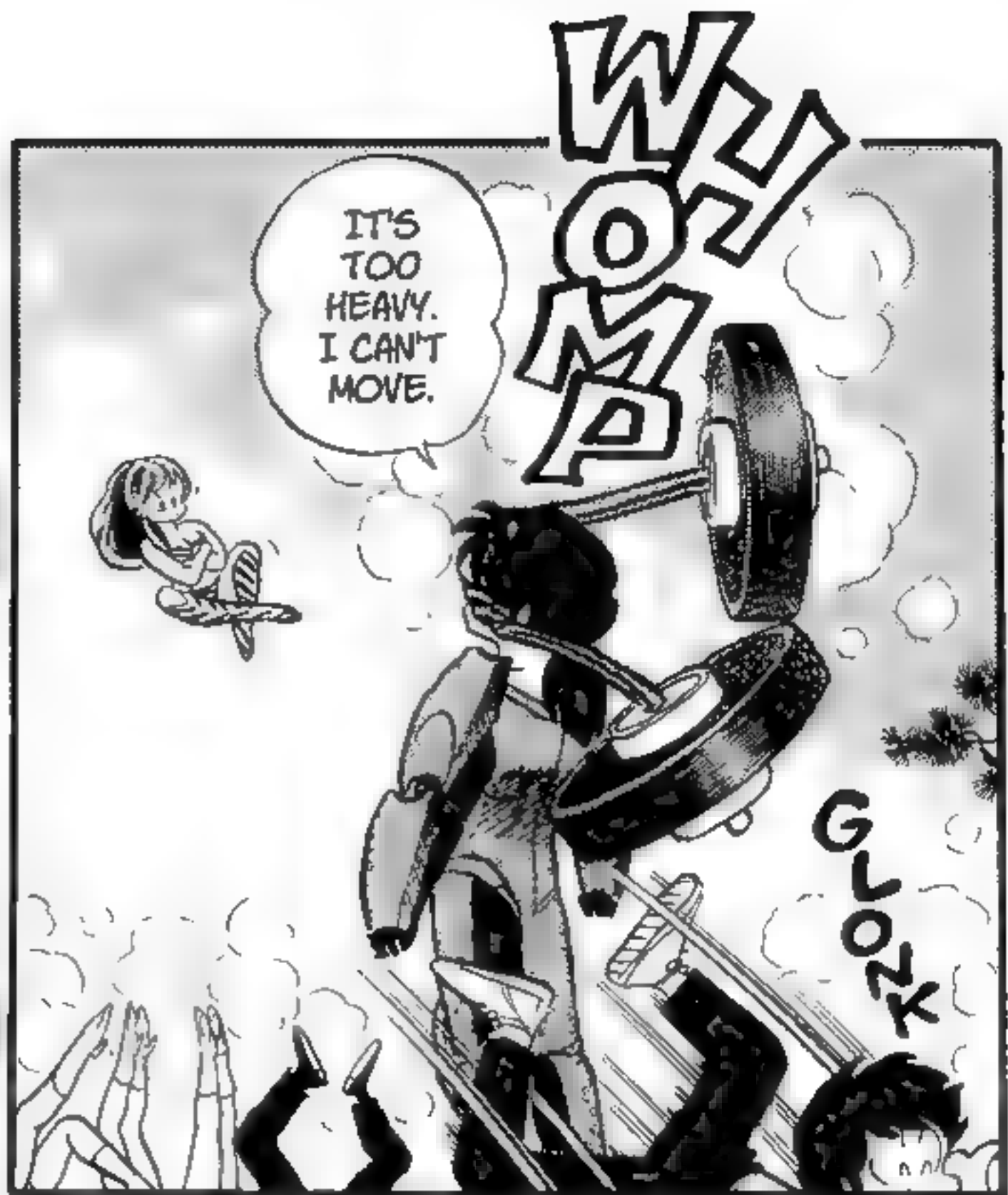






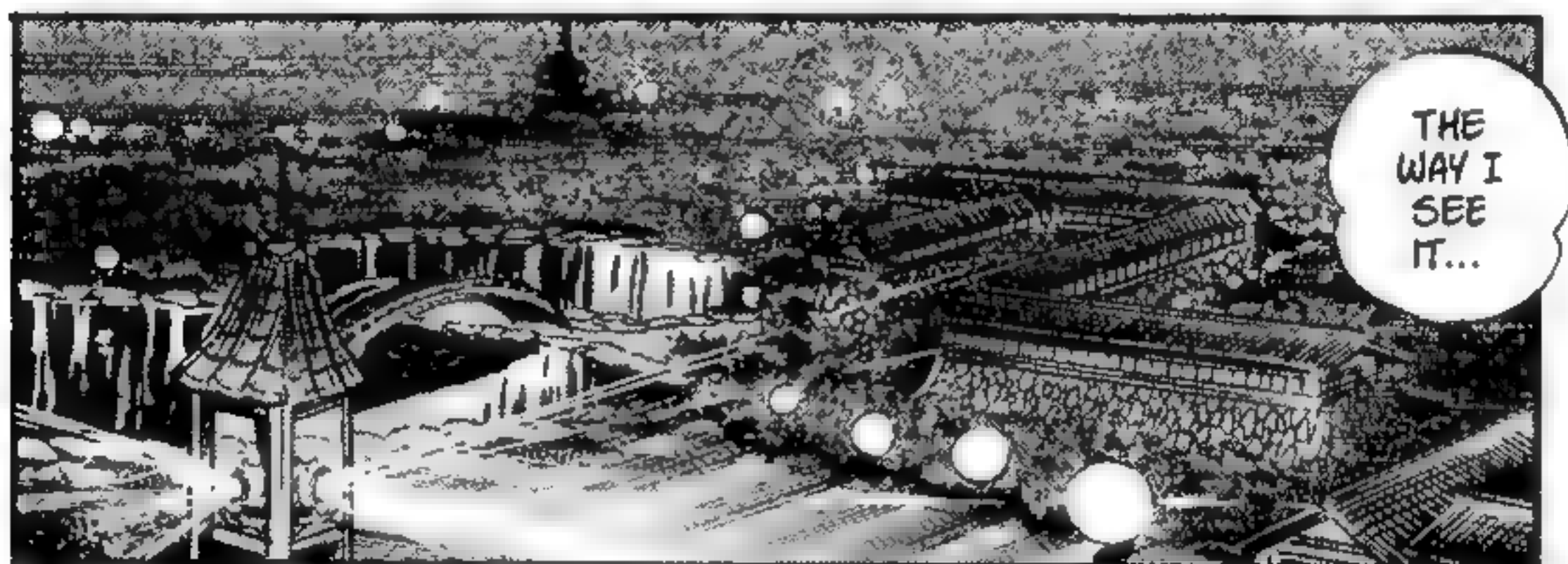


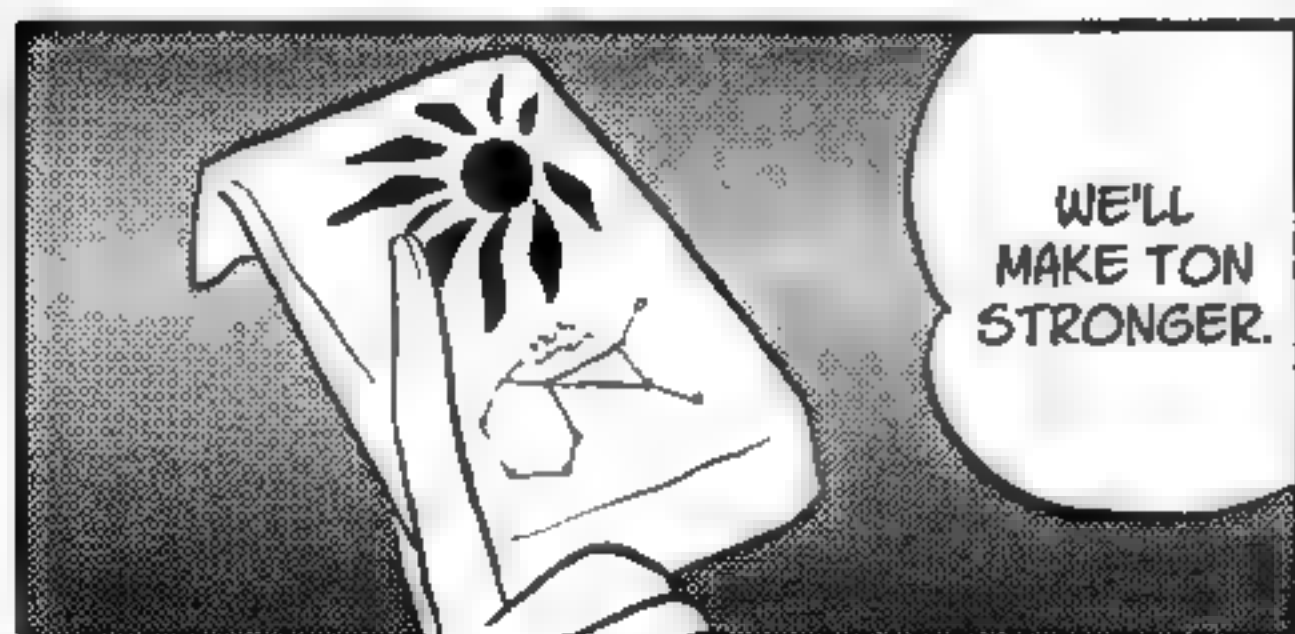














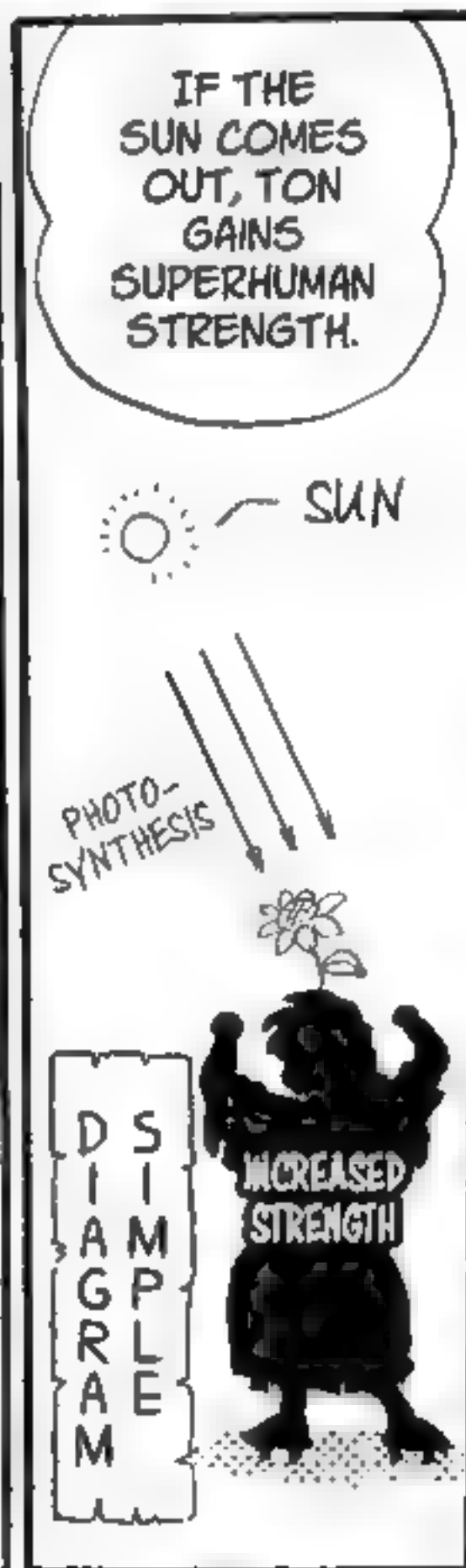
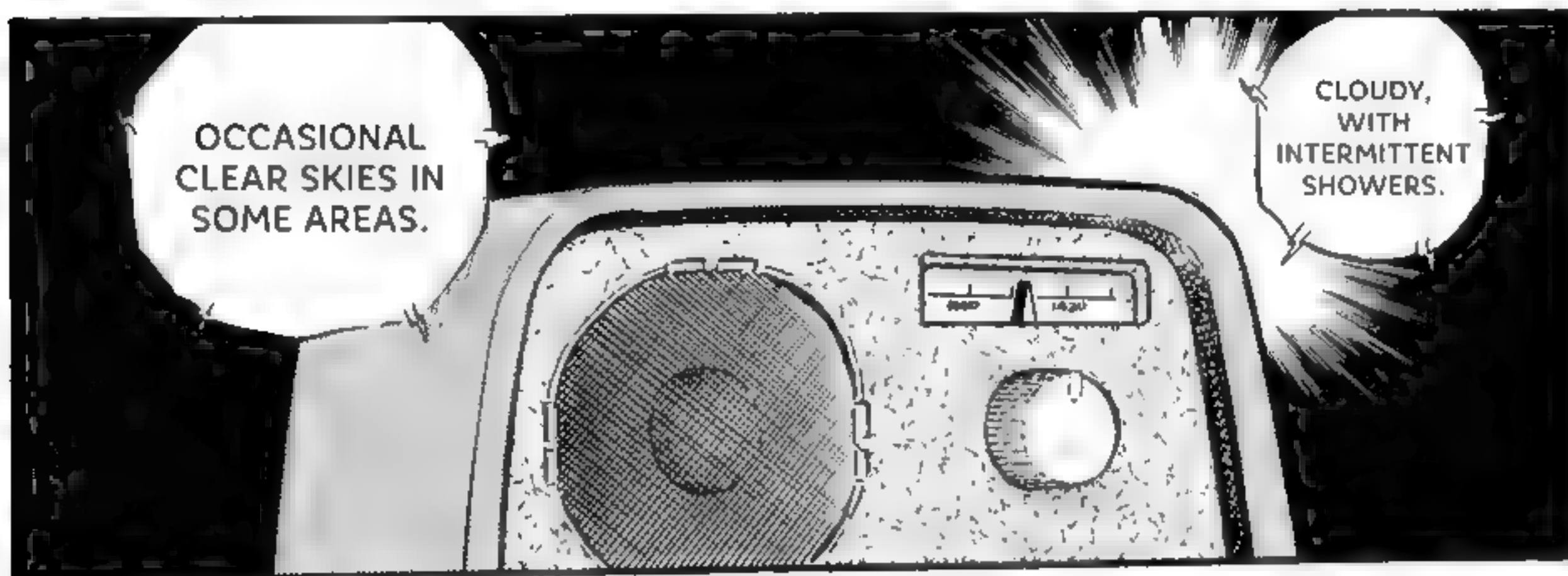




CHAPTER 15: SIBLINGS ★ BATTLE OF LOVE — PART 2 —









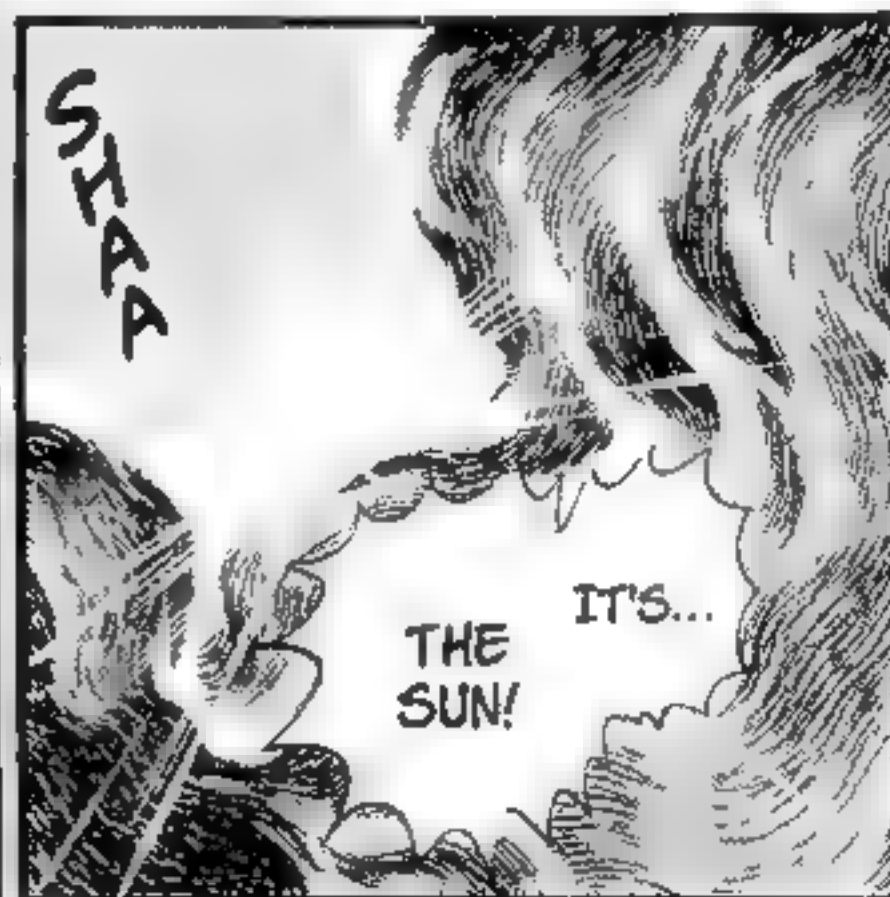
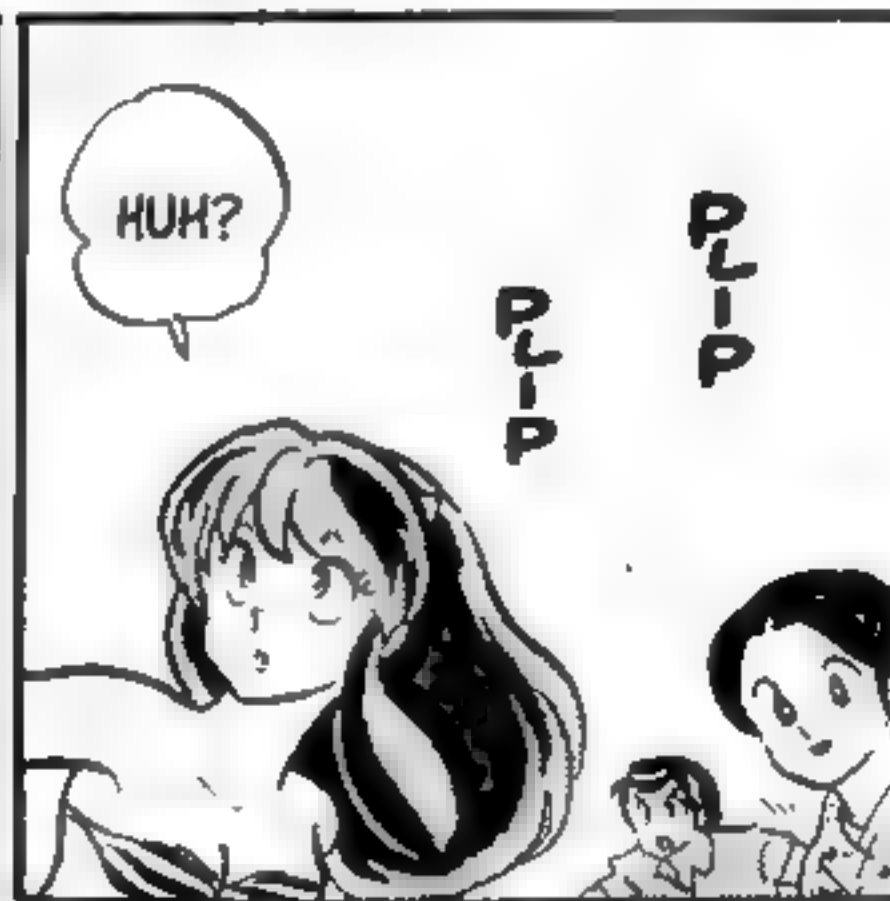
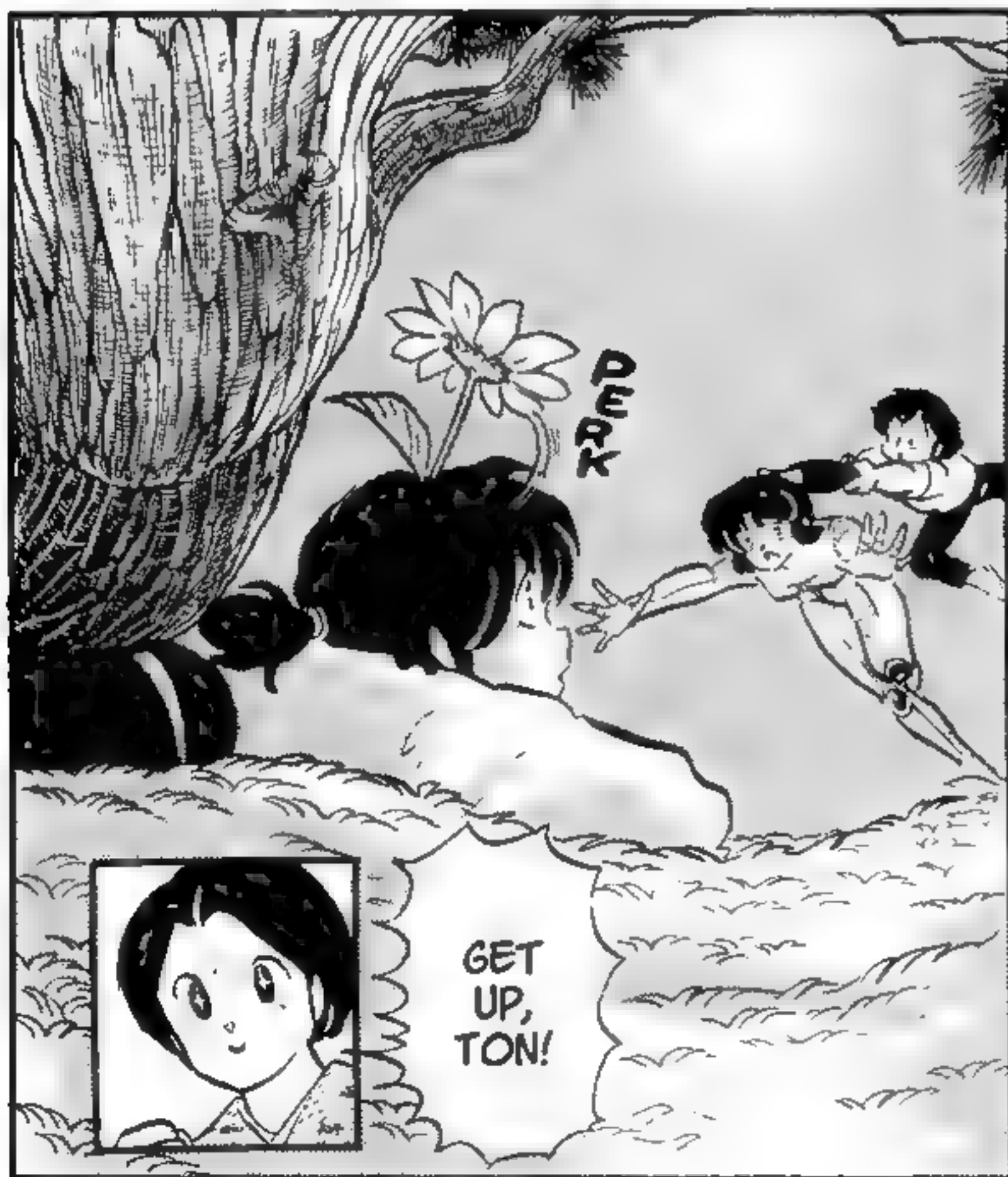
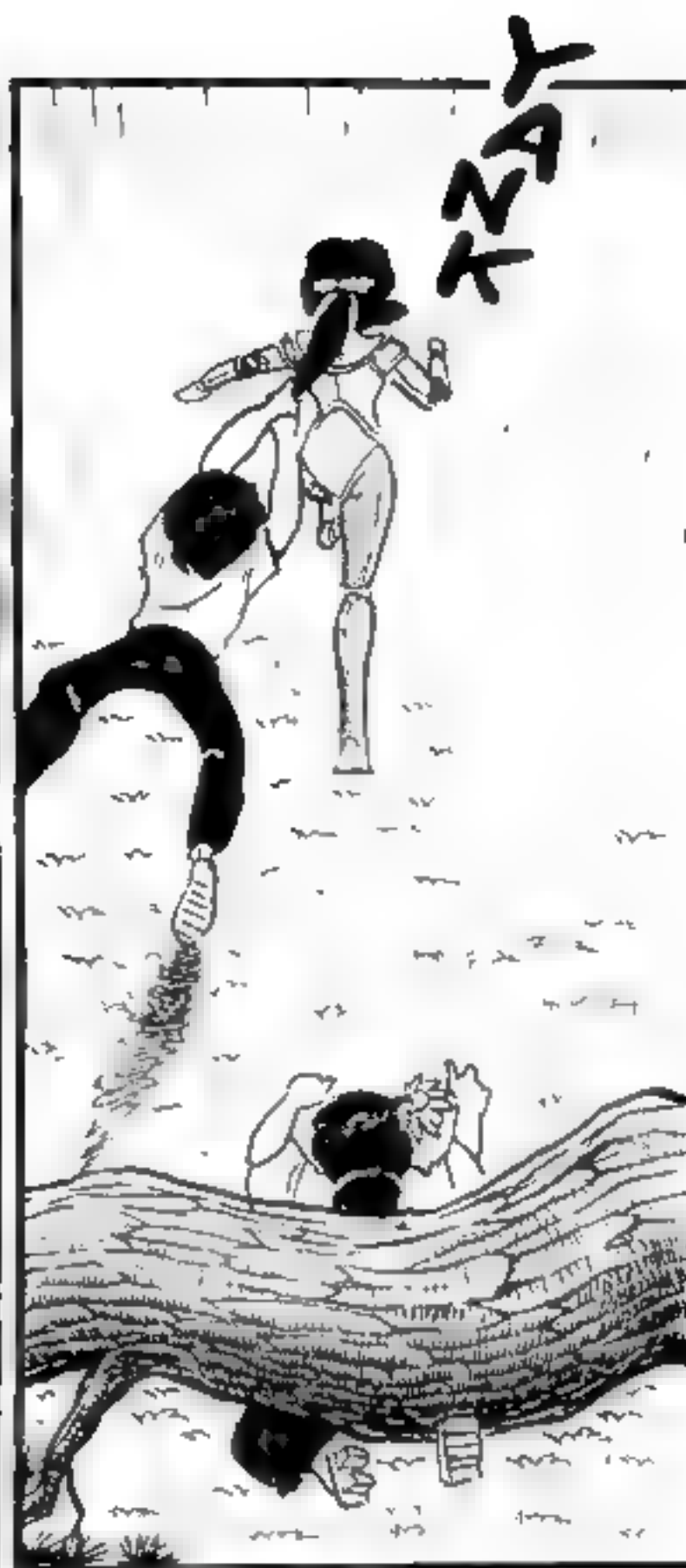
BUT I THOUGHT HUH?

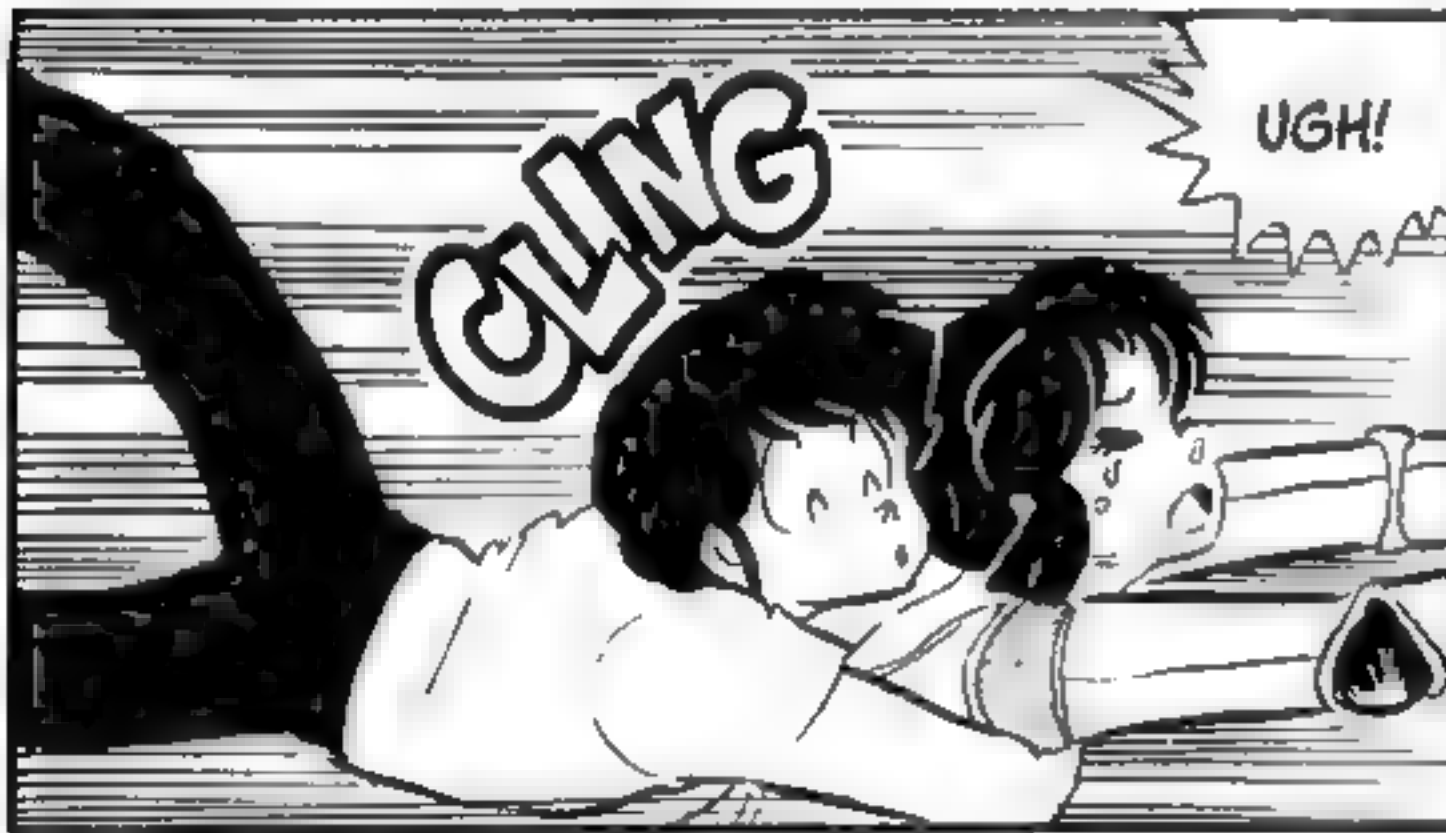
...

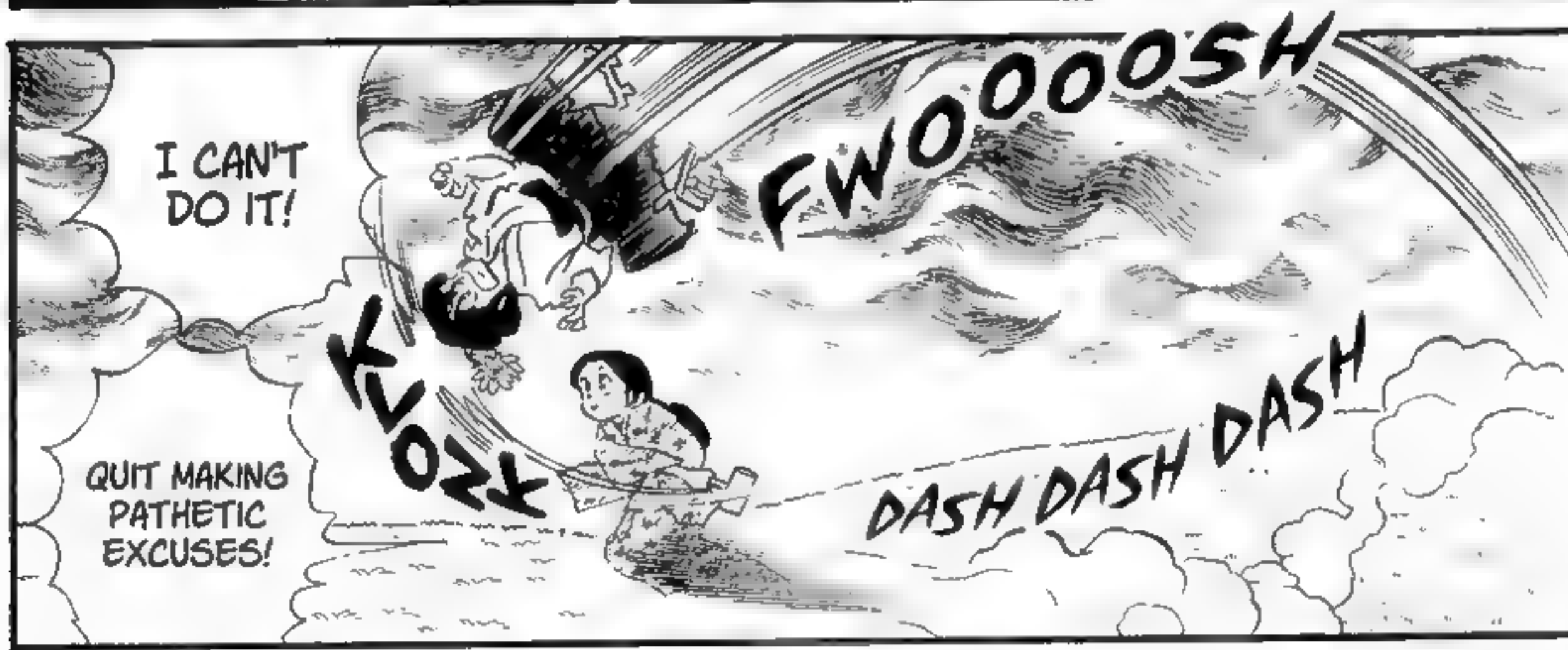
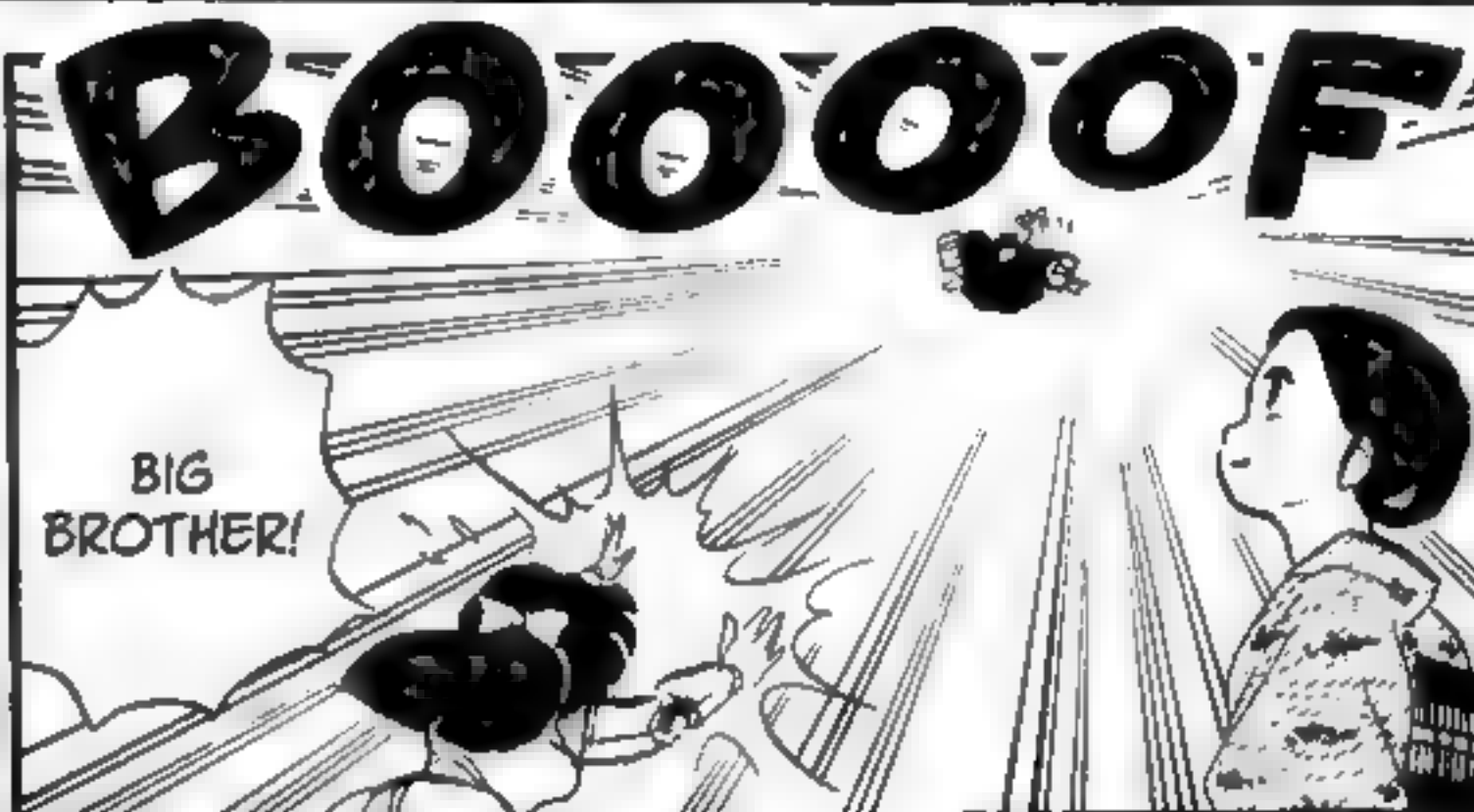


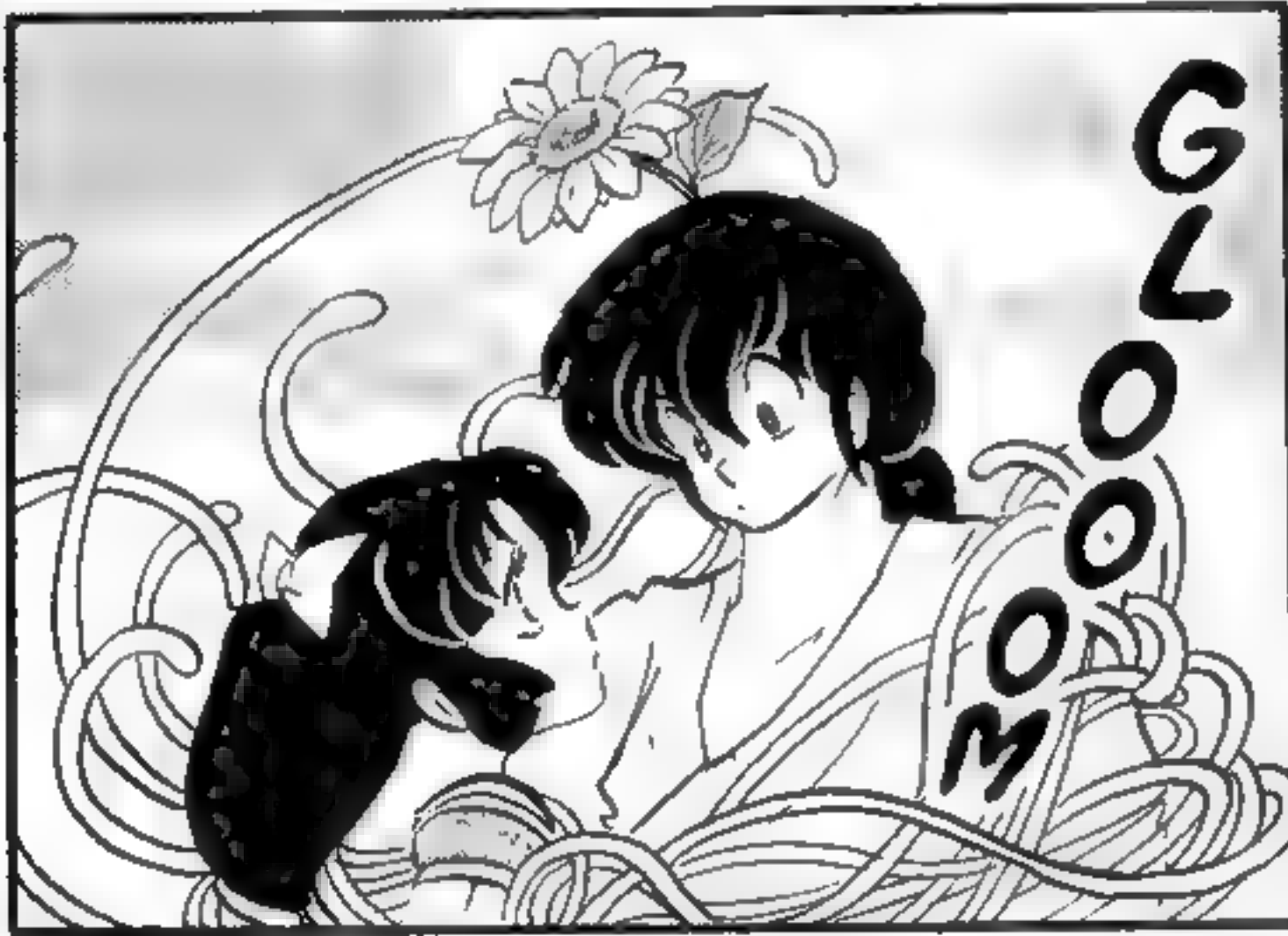




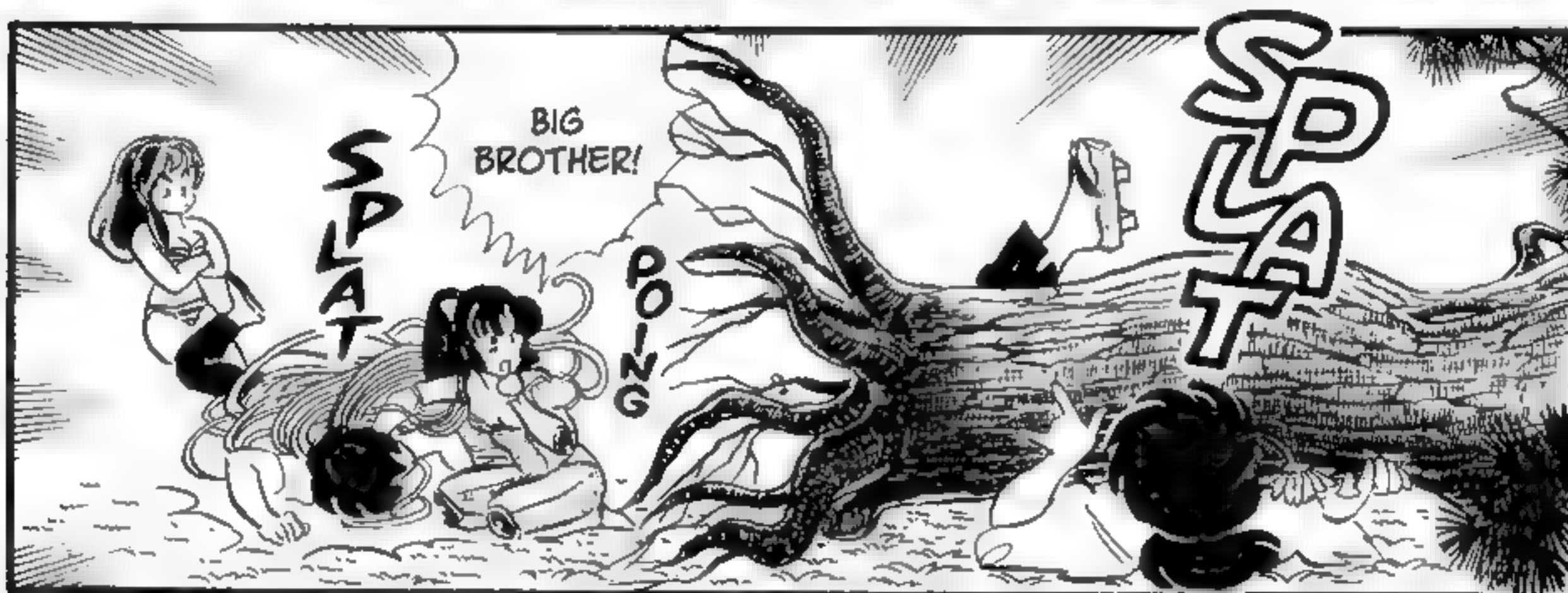


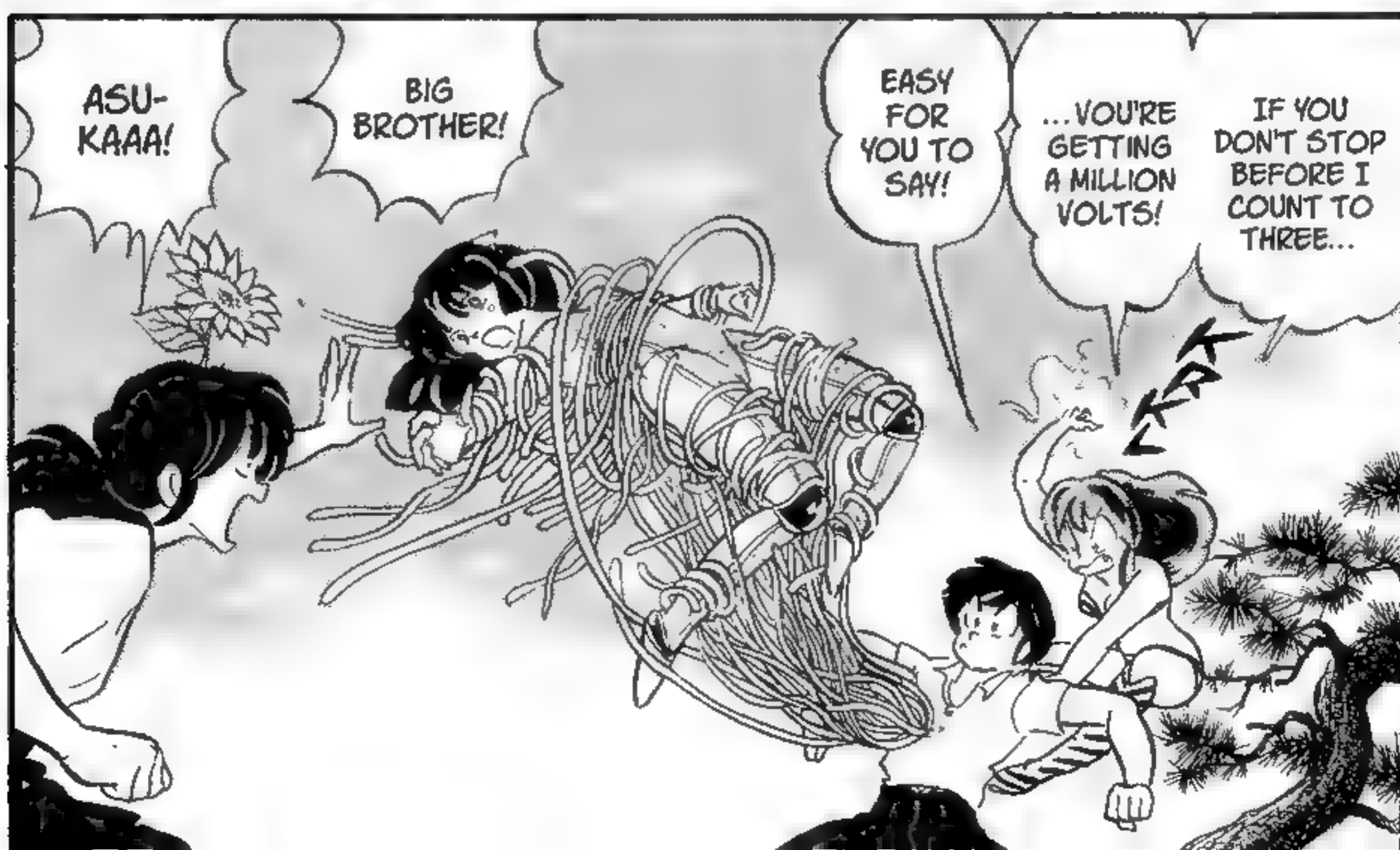
















THAT WASN'T ME.

BIG BROTHER...



IT WOULD APPEAR SO...

LOOKS LIKE SHE BROKE HIS SPINE...

YOU'RE WONDERFUL, BIG BROTHER!

OH, AREN'T YOU DEEP!

AFTER THE STORM COMES THE CALM!

THEY SEEM CLOSER THAN EVER...

I'LL NEVER GIVE UP!

CHAPTER 16: POOL OF RAGE





...SO I
CAME ALL
THIS WAY
TO CHECK
IT OUT!

I HEARD
YOU HAD
A SPECIAL
POOL...

I DON'T
REMEMBER
INVITING
YOU
HERE.

WHAT'S
SO FUN
ABOUT
IT?

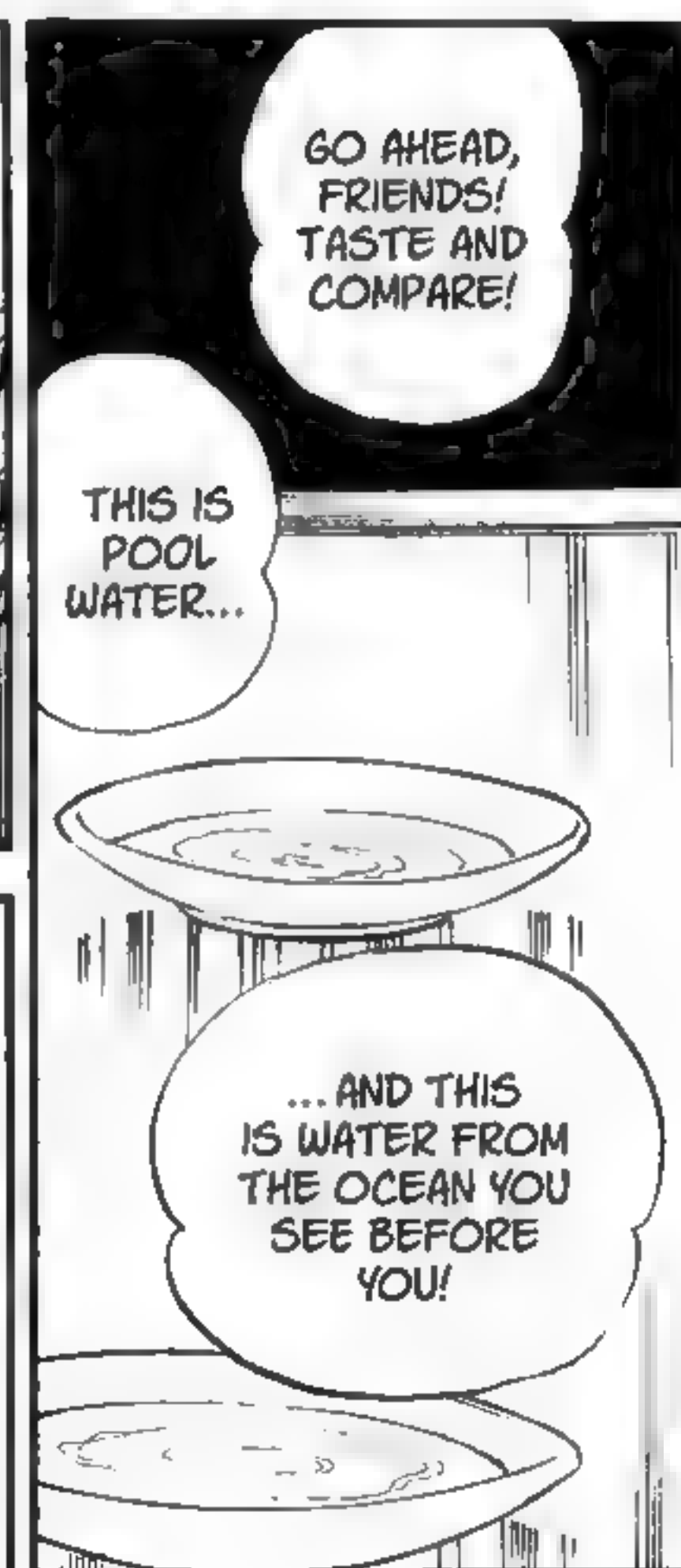
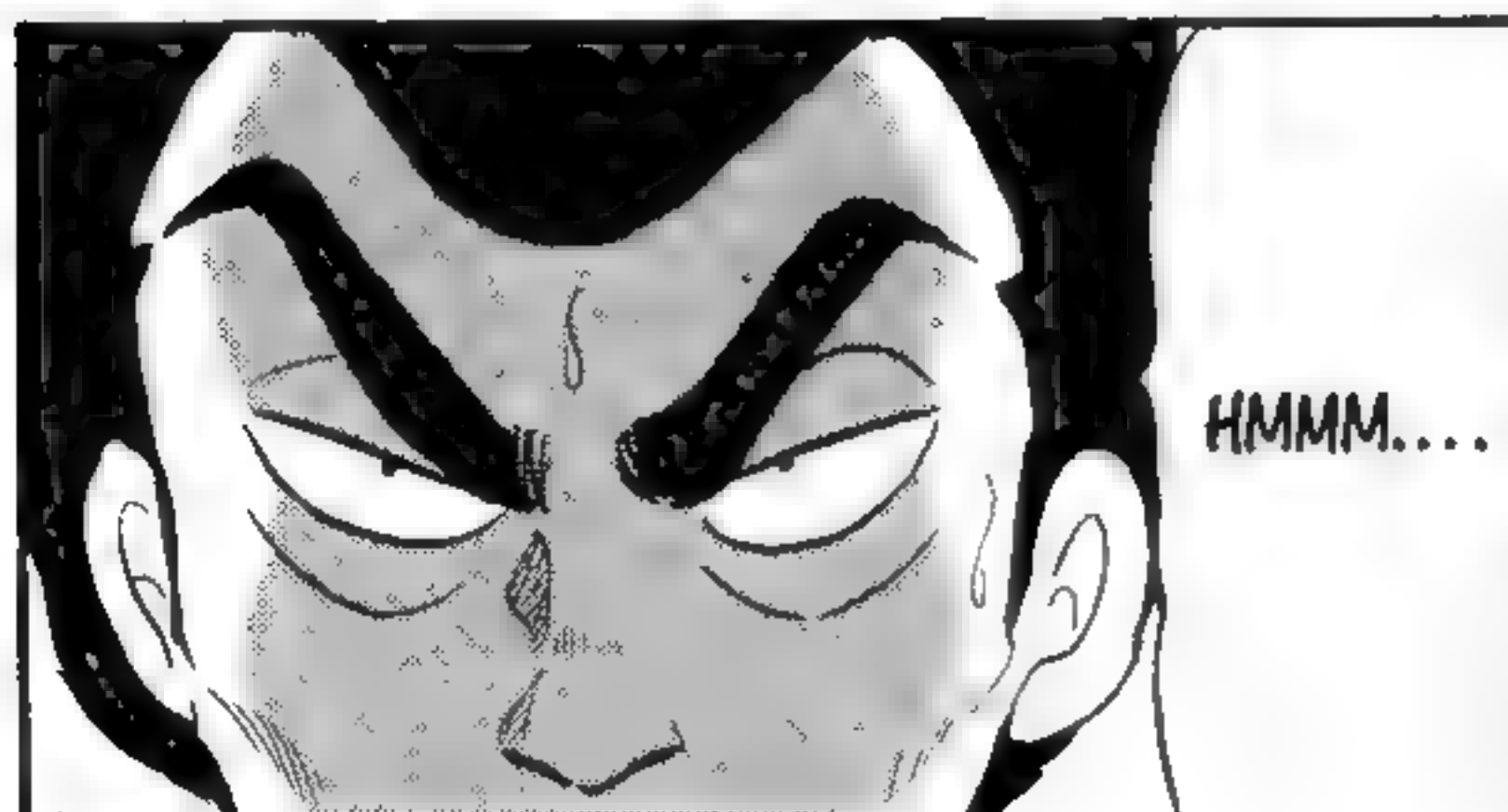
A POOL
WITH WAVES
LIKE THE
OCEAN!

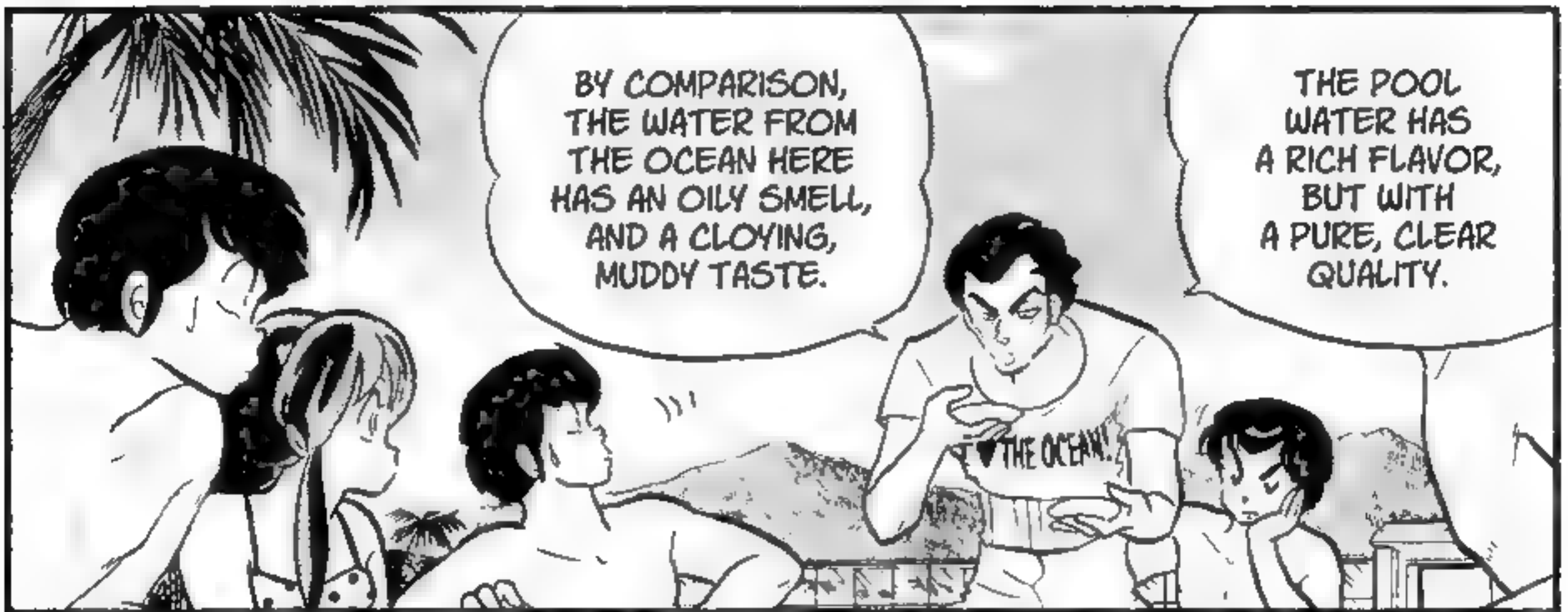
DARLING,
ISN'T
THIS FUN?

...IT'S KINDA
ORDINARY!

NASHH

FOR
A MENDO
FACILITY...



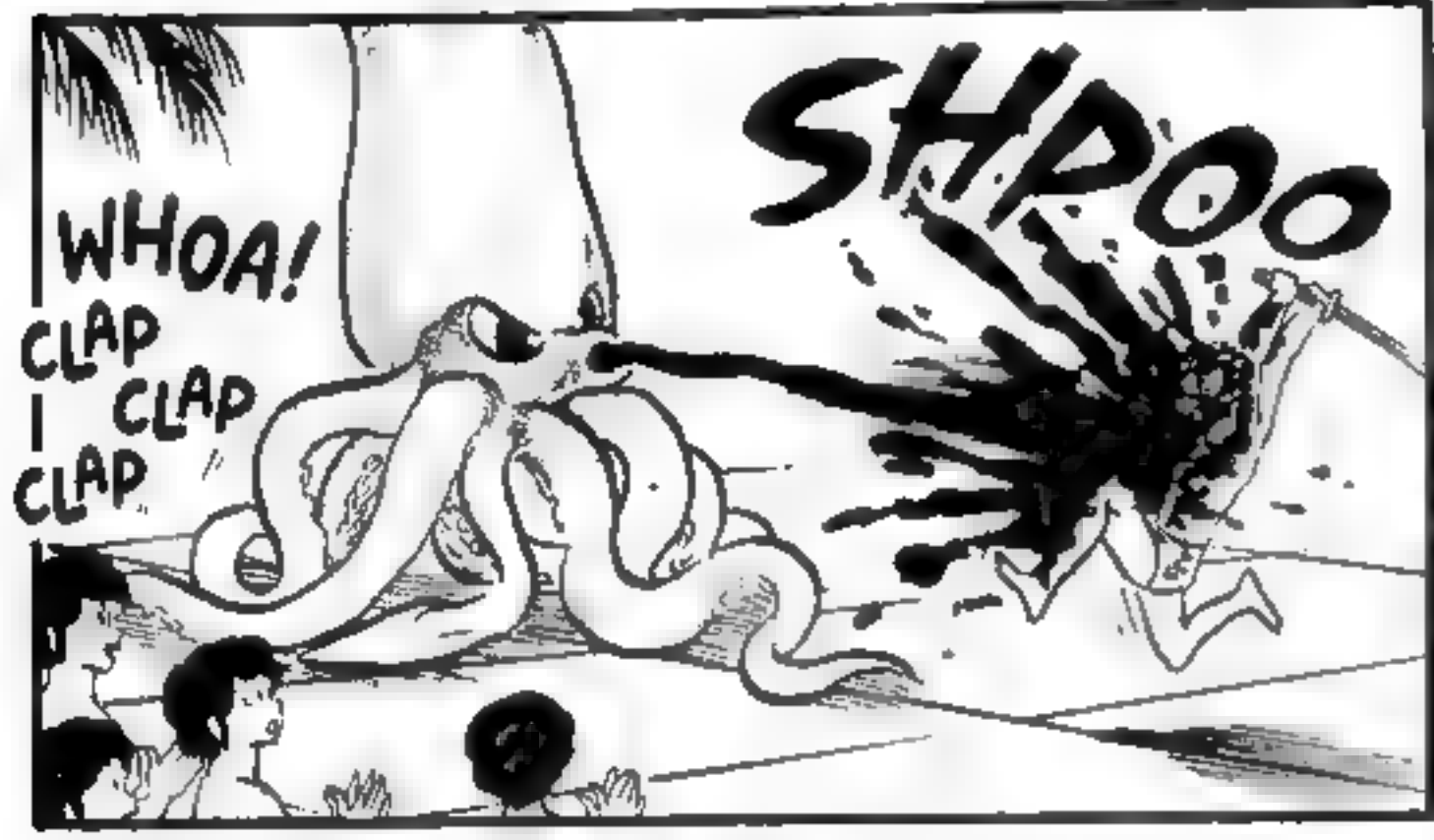


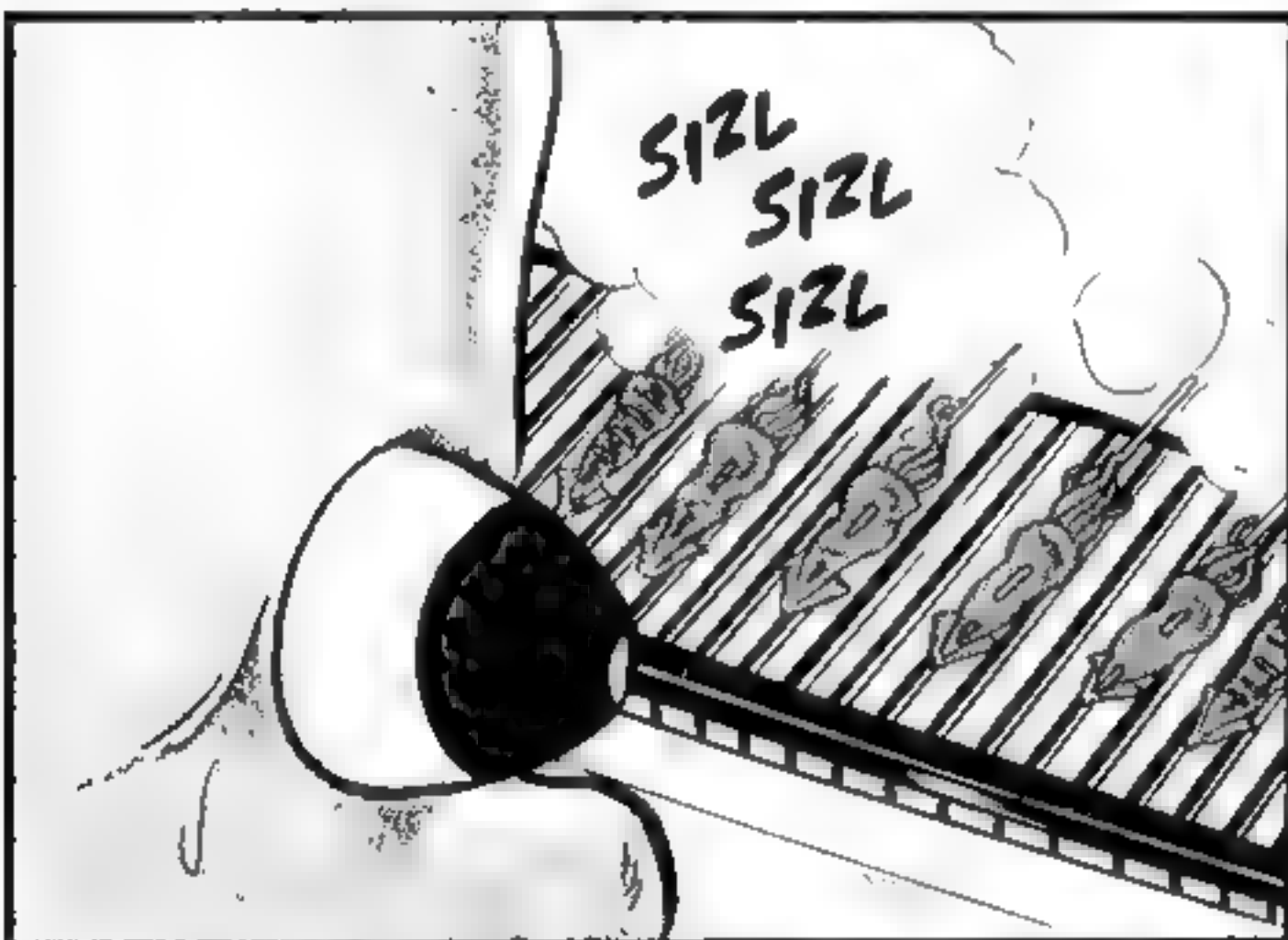


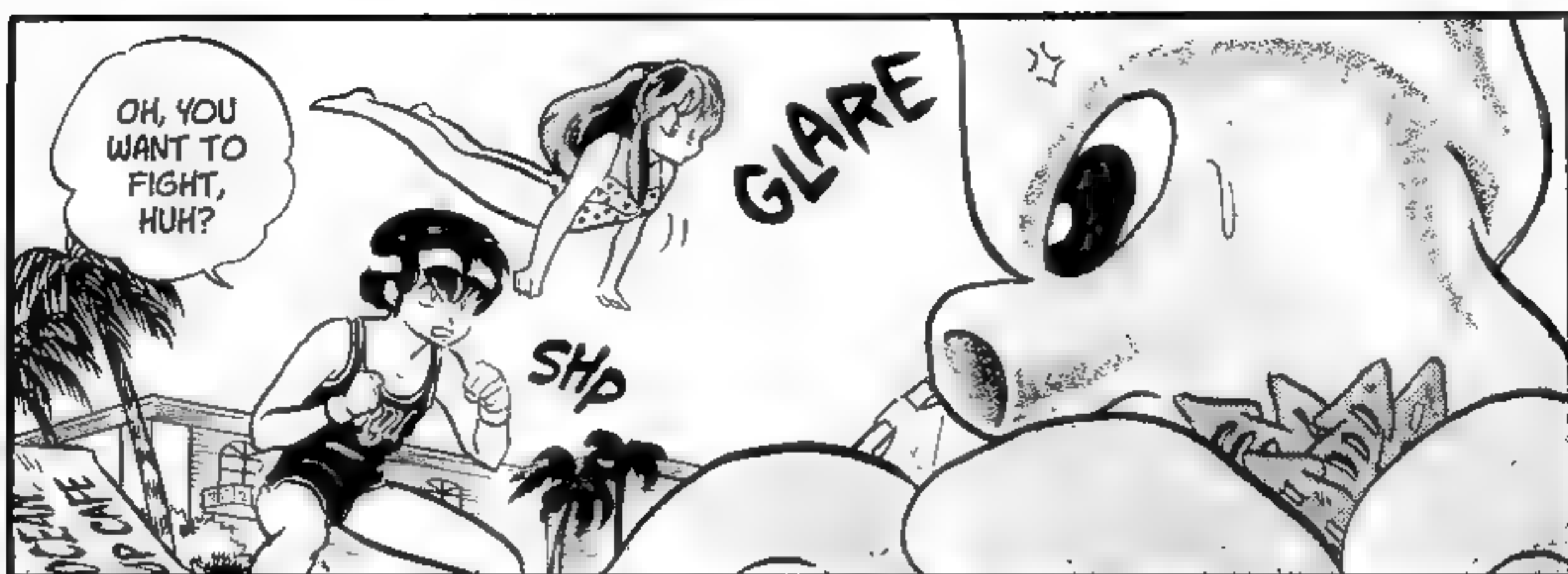


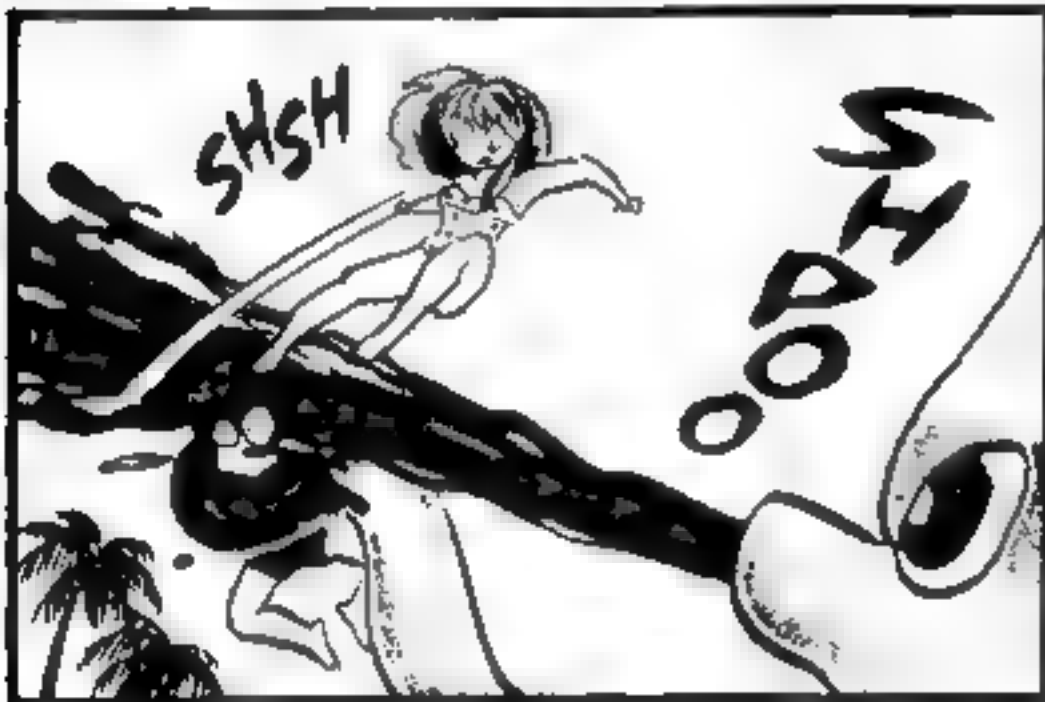


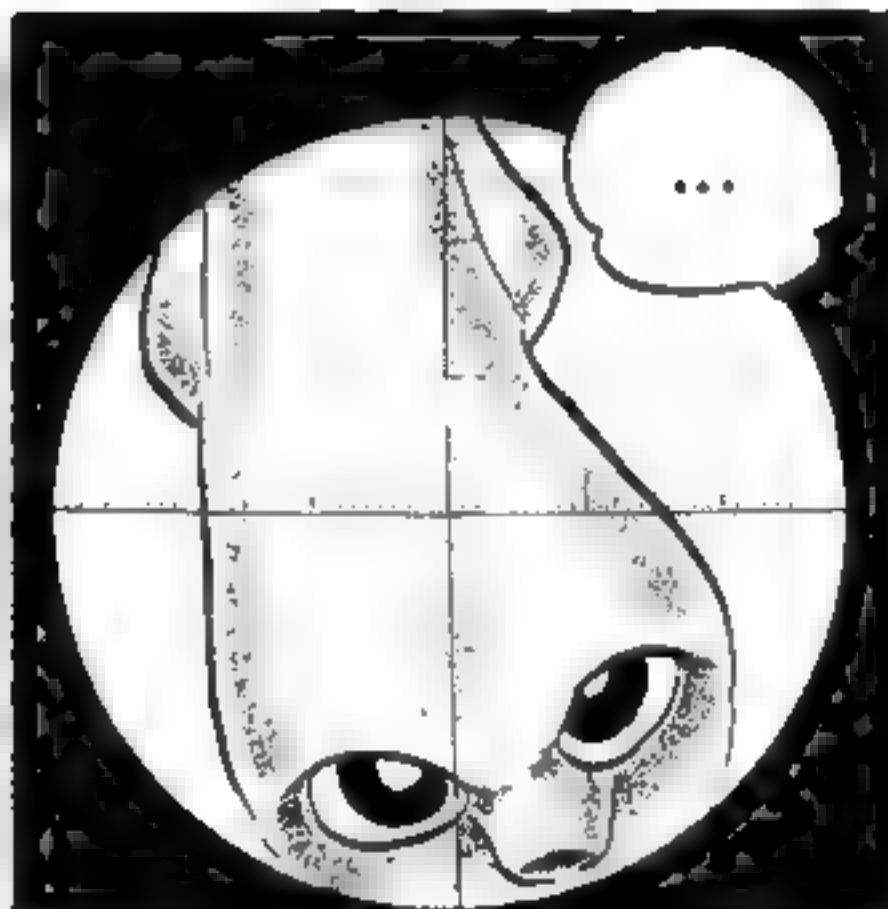
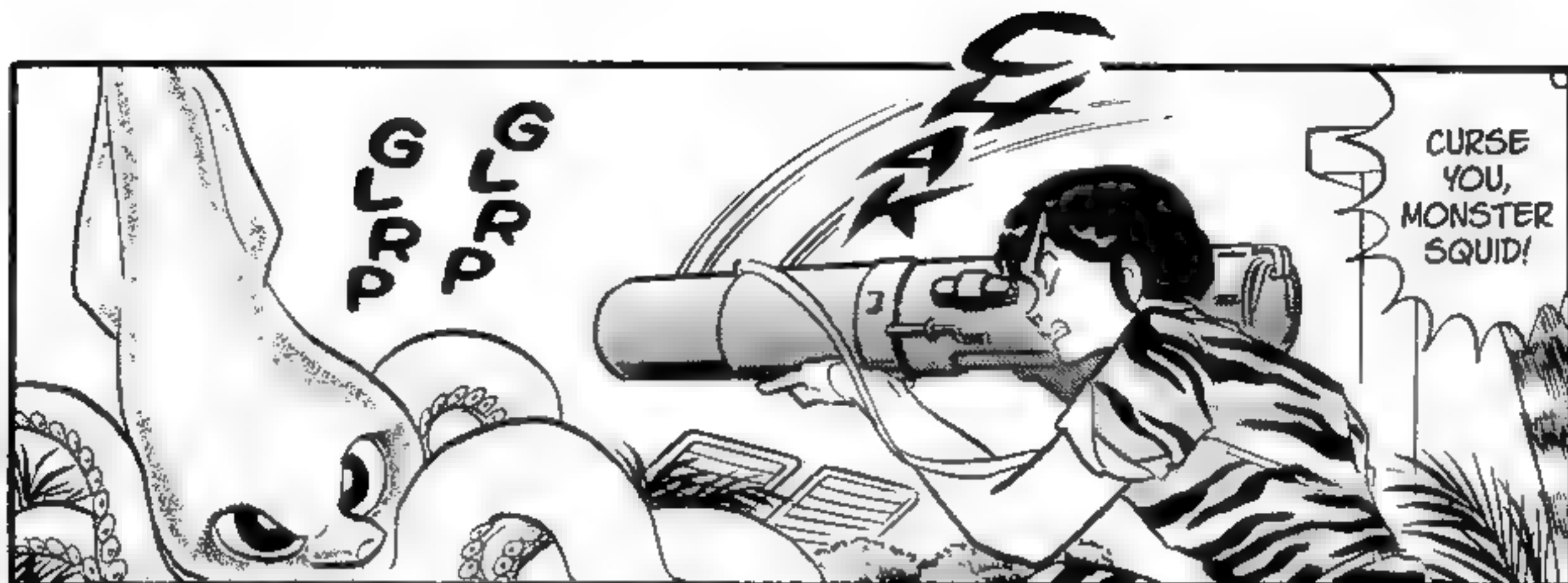


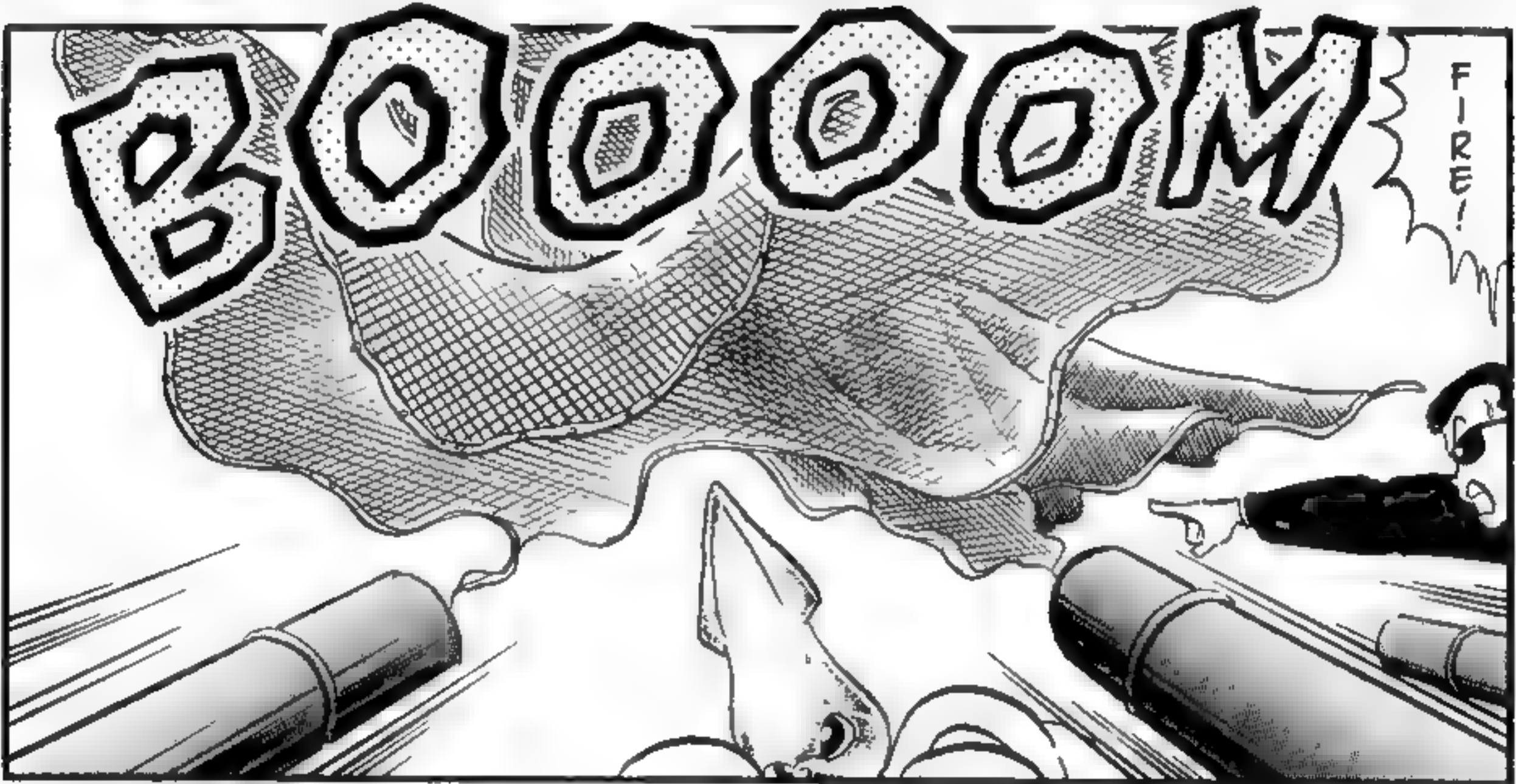




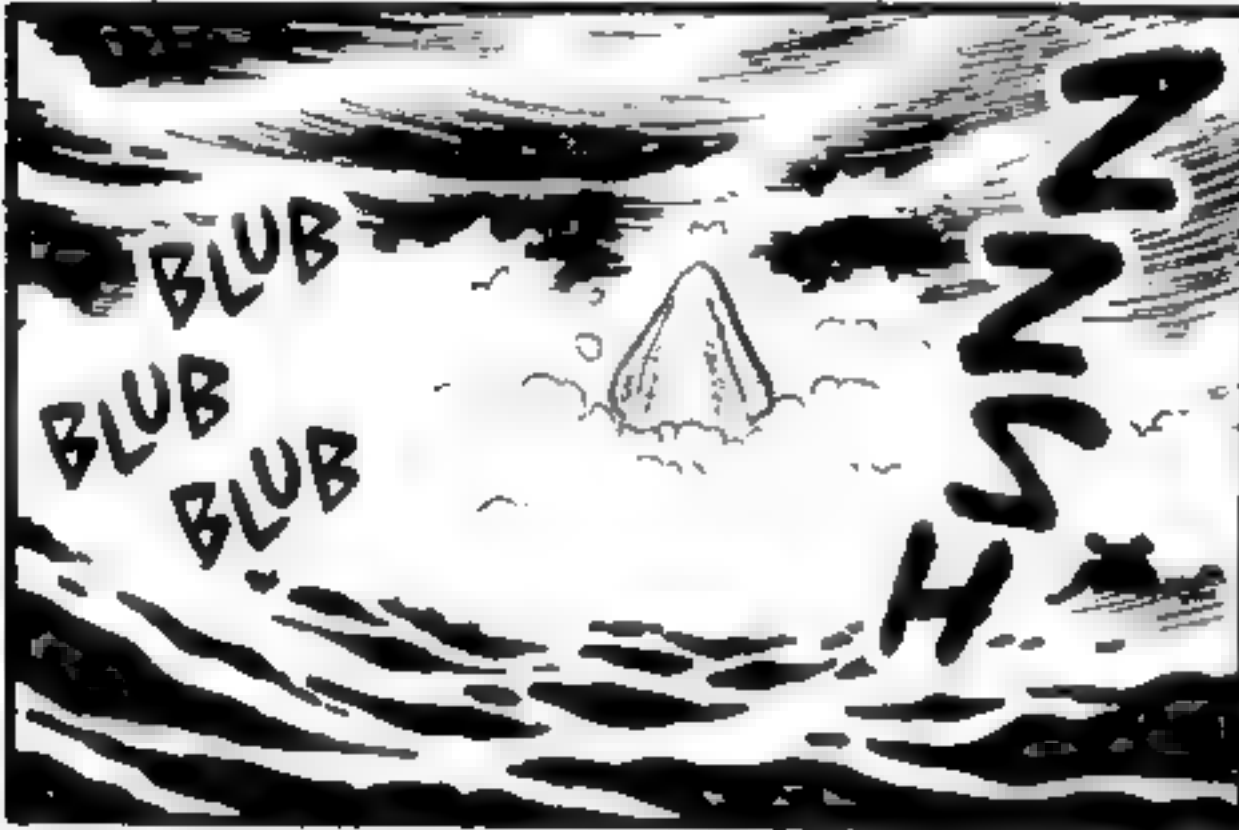
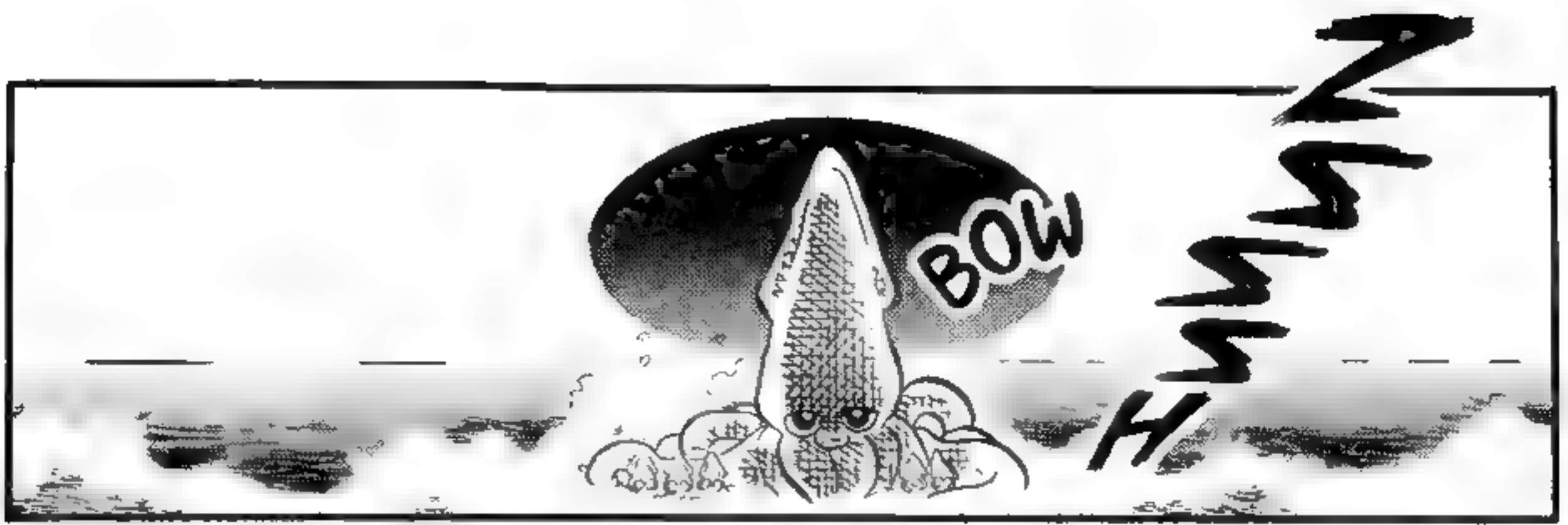






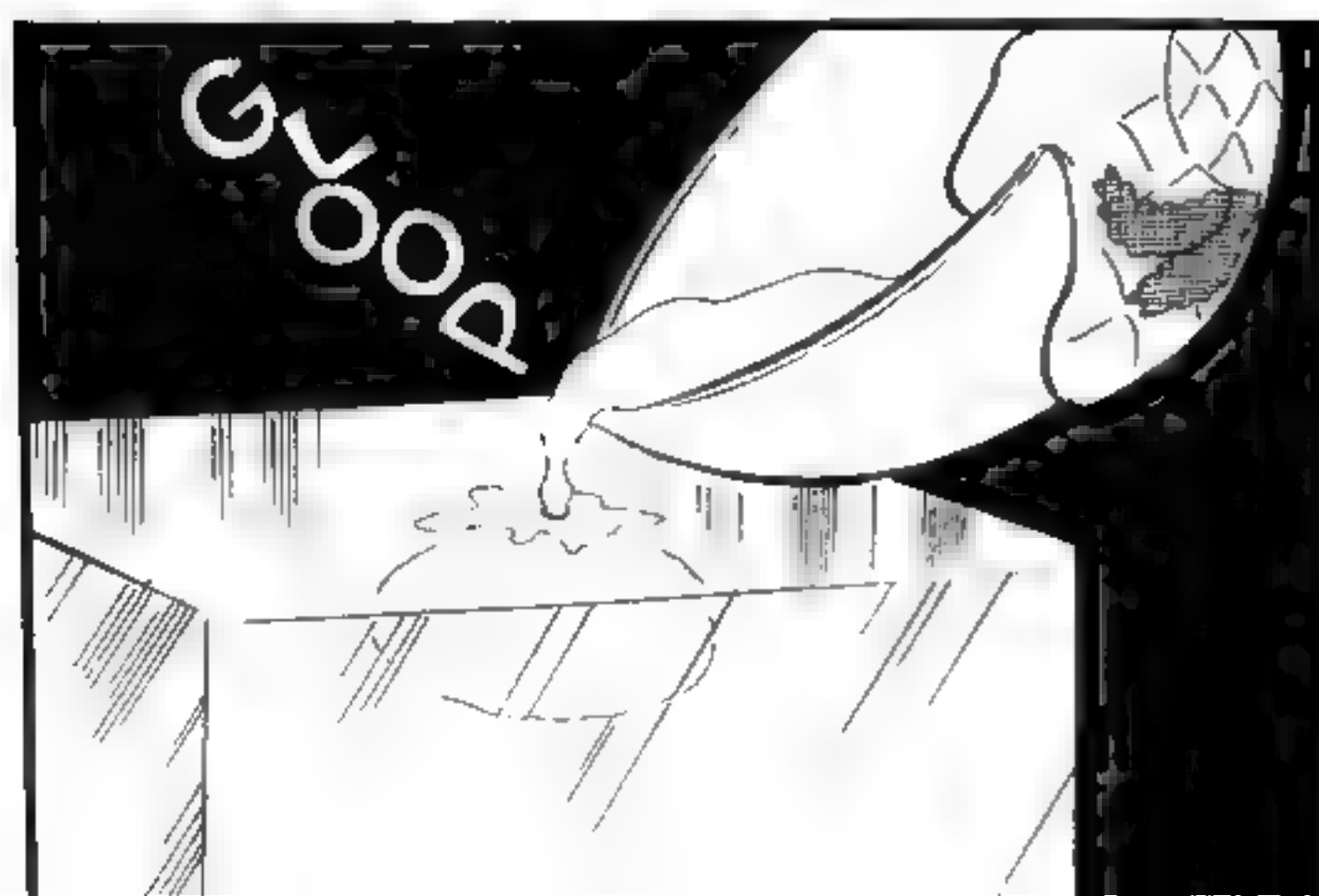


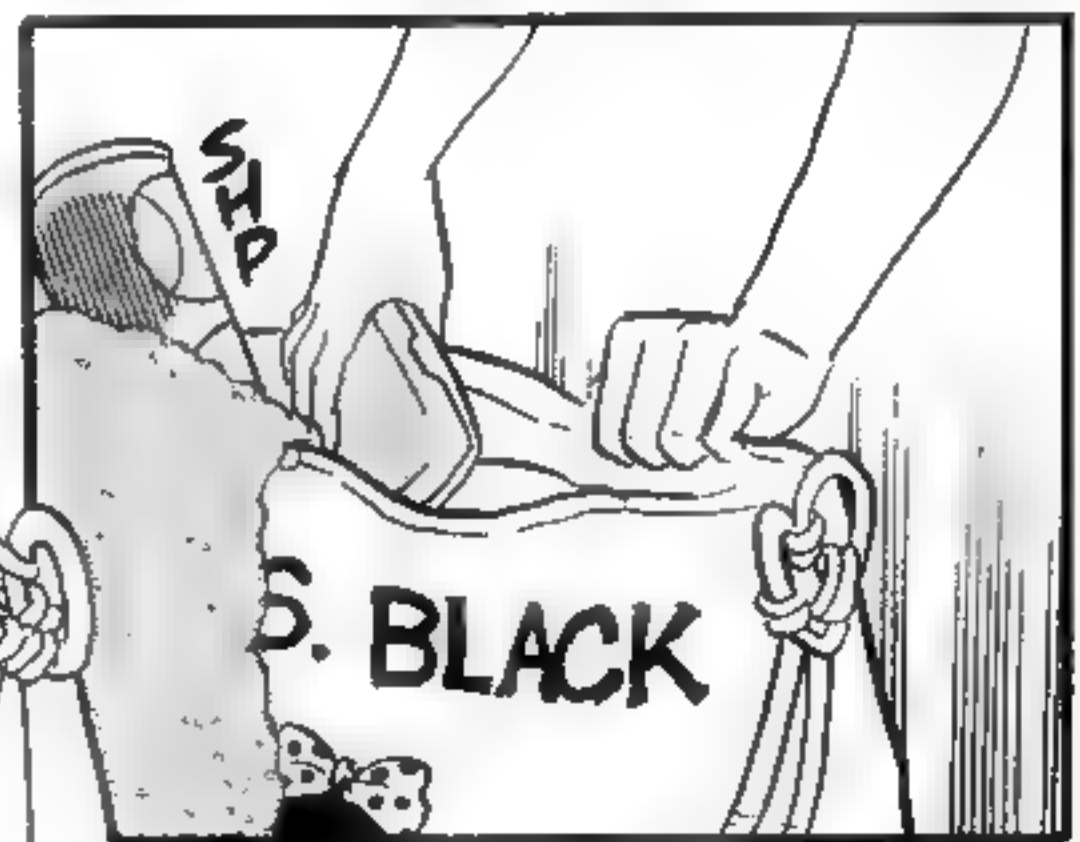
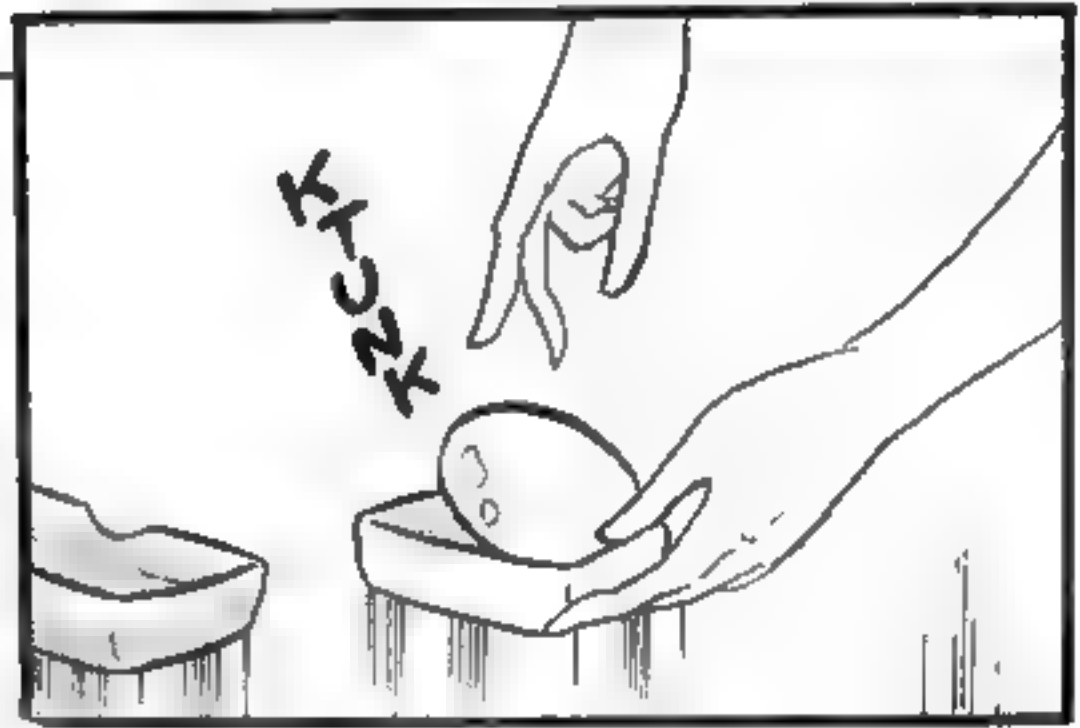
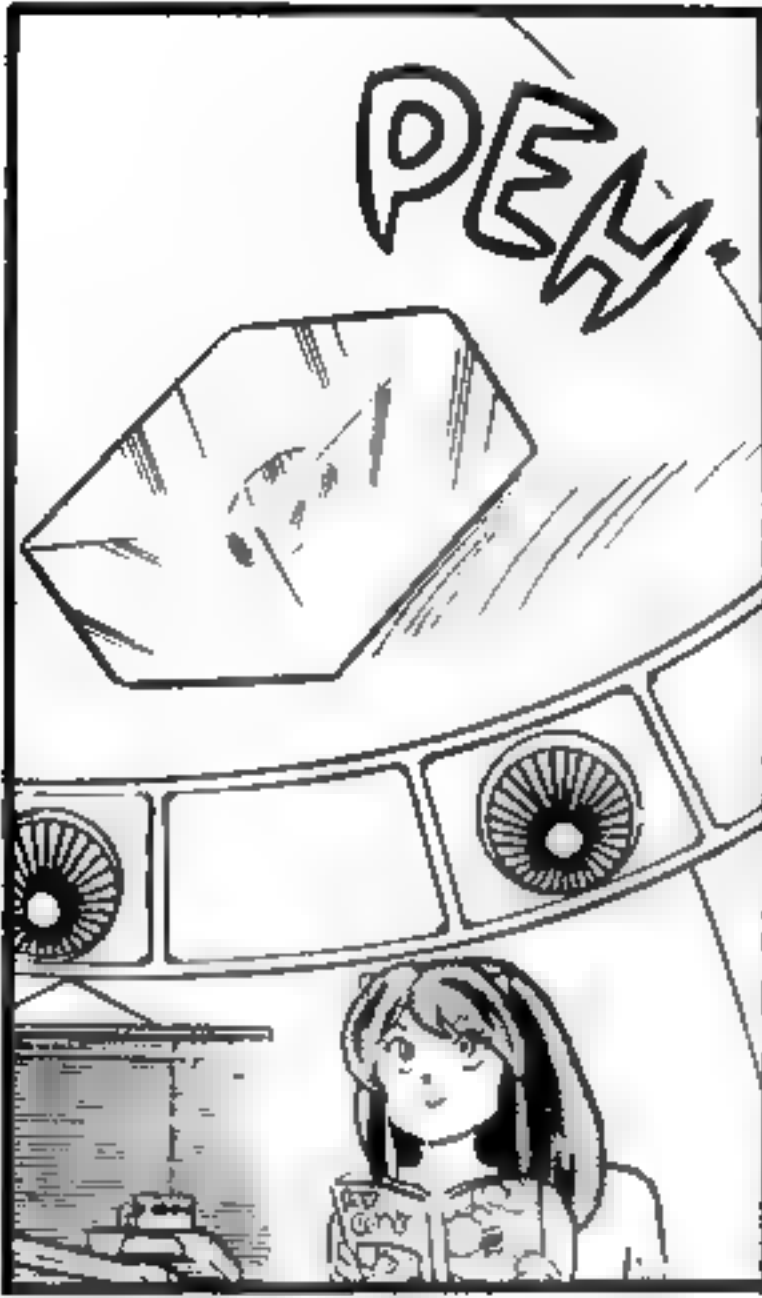


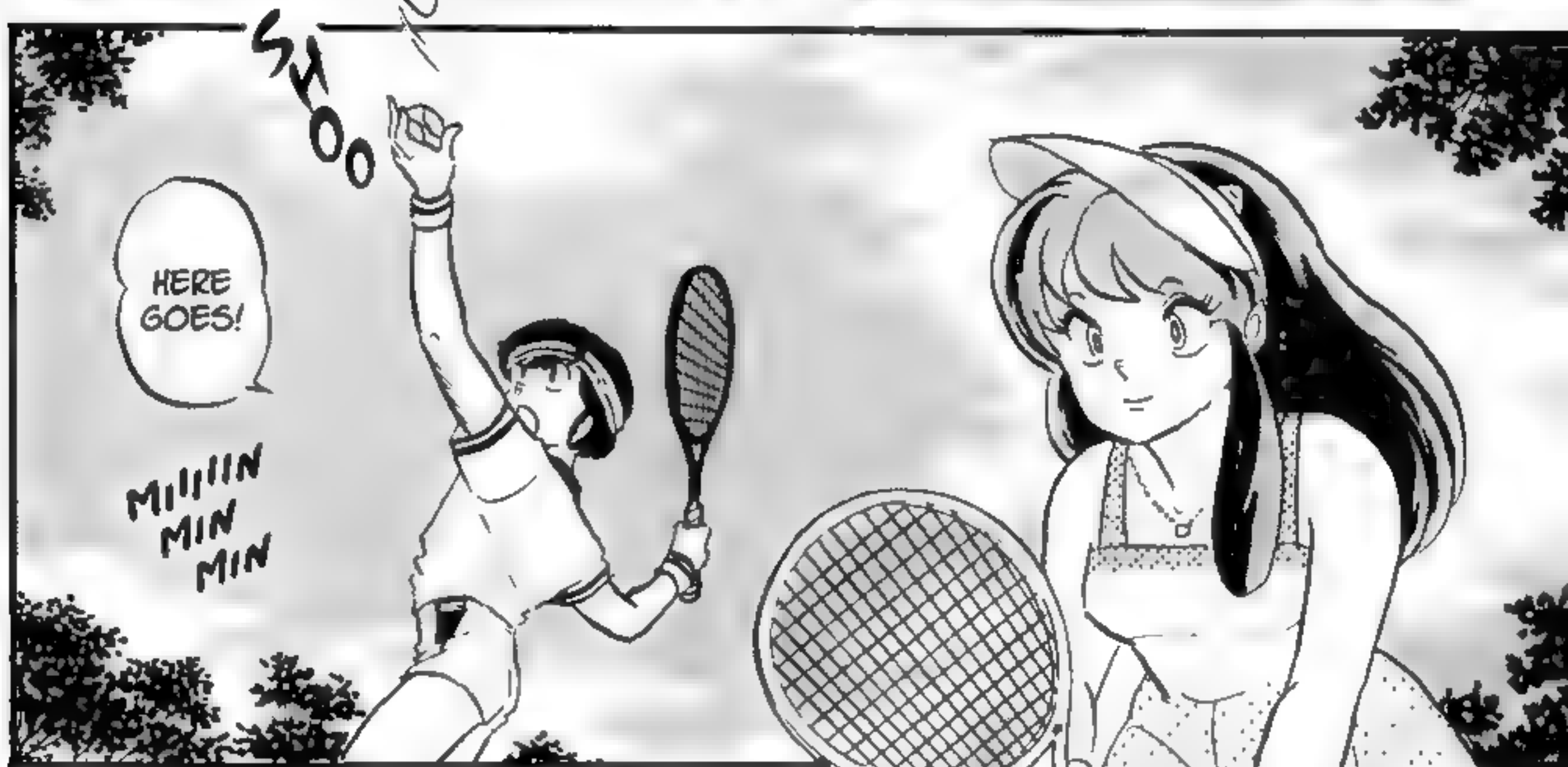
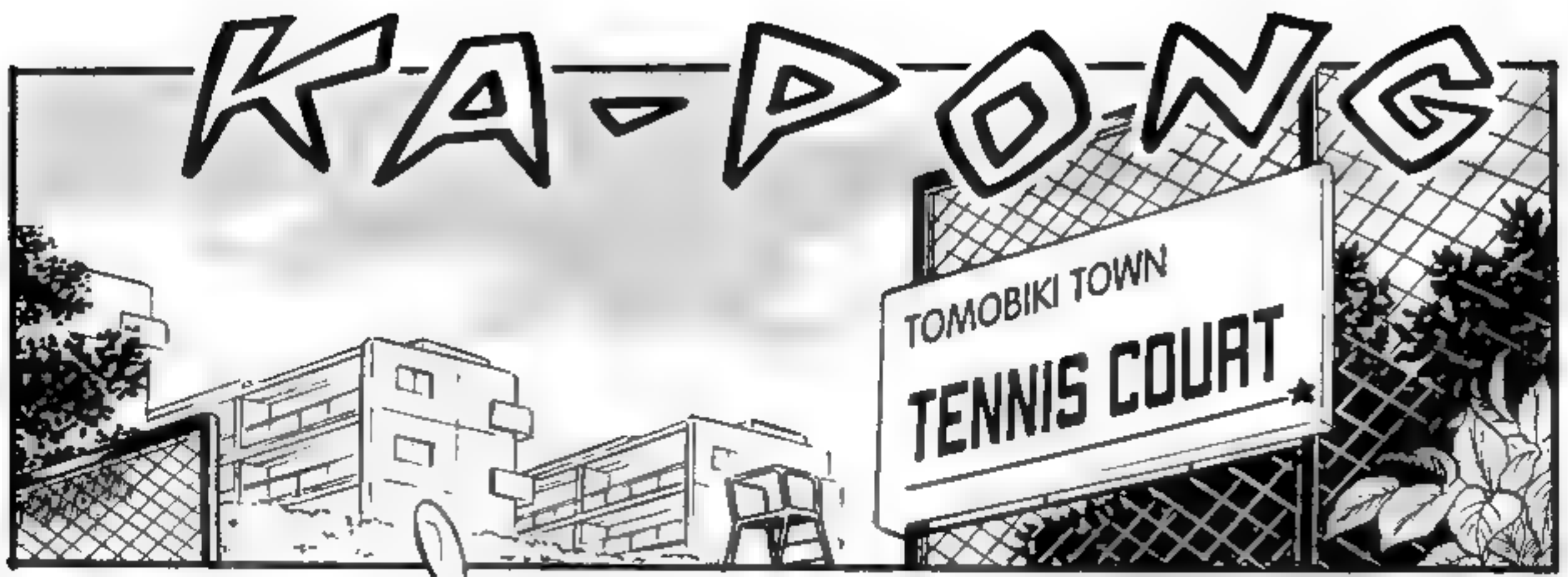


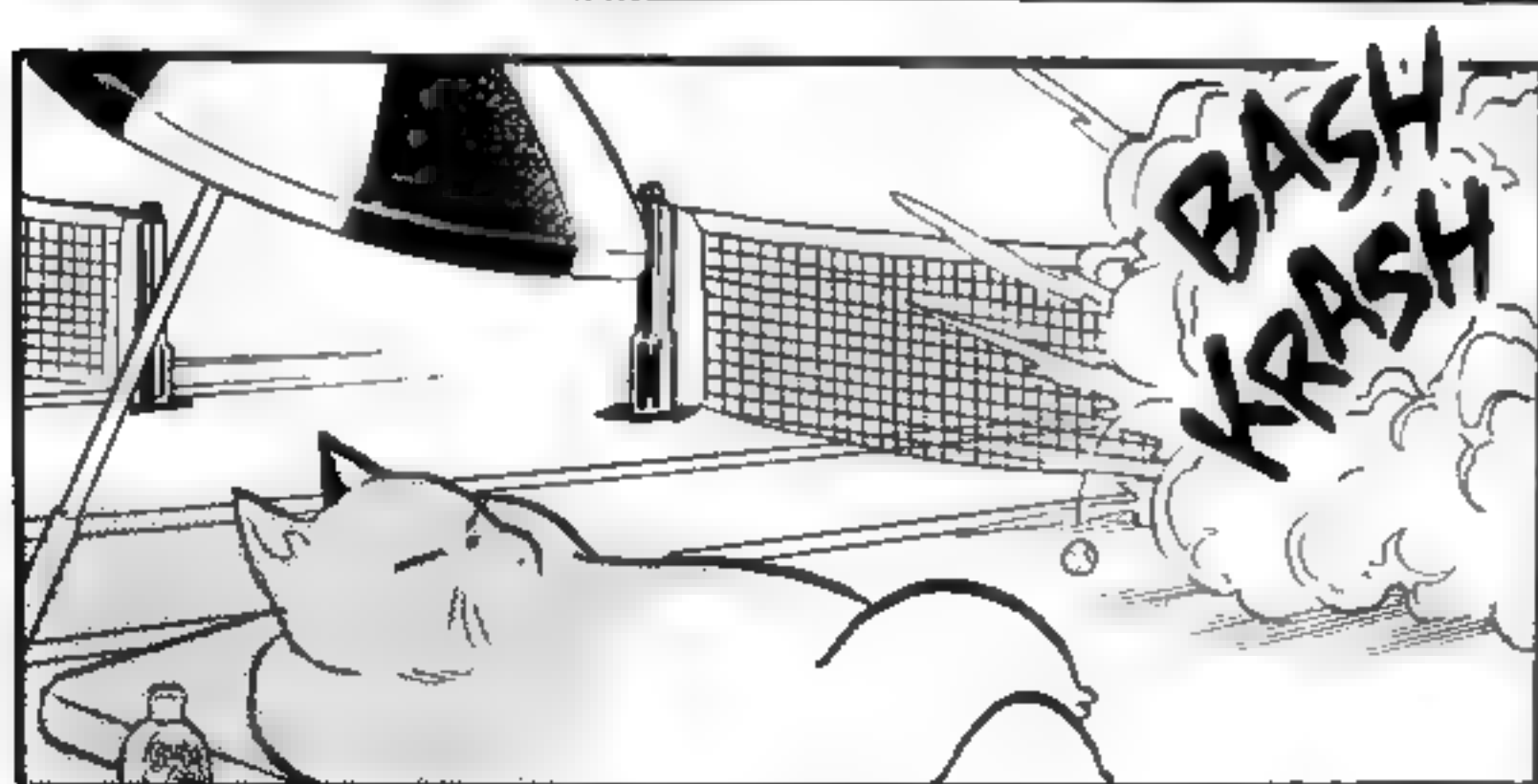
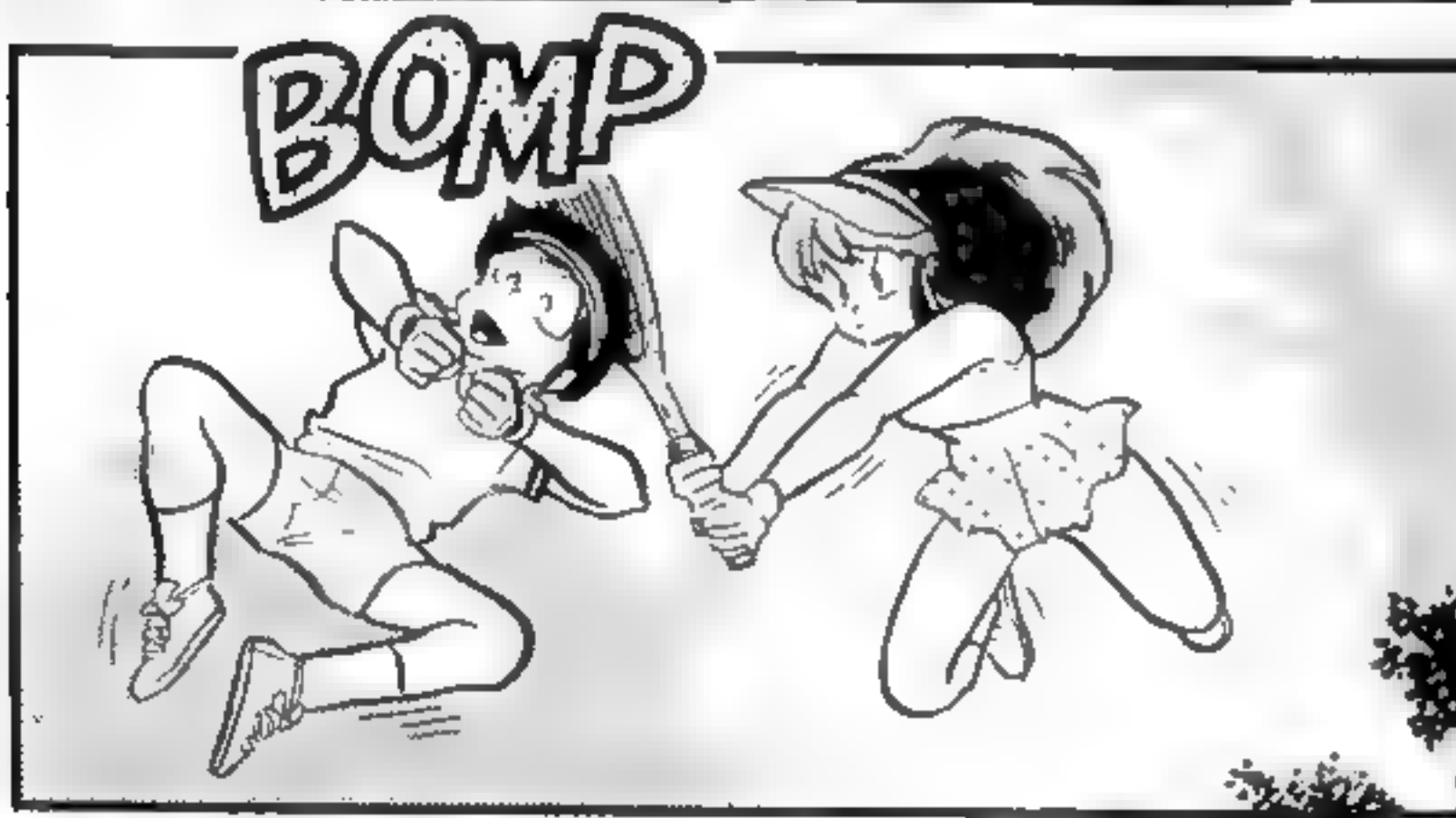
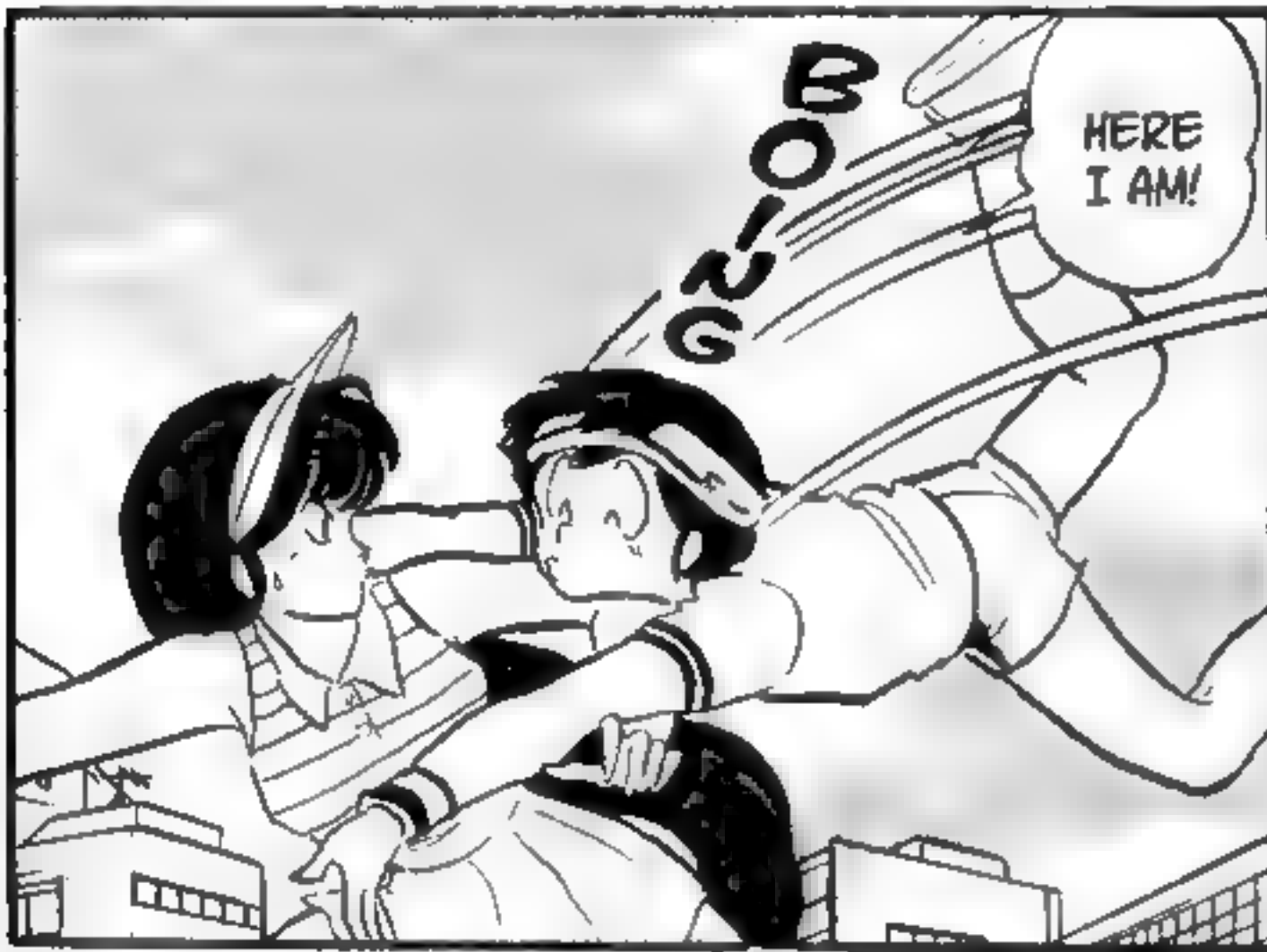
CHAPTER 17: SLIPPERY SOAP

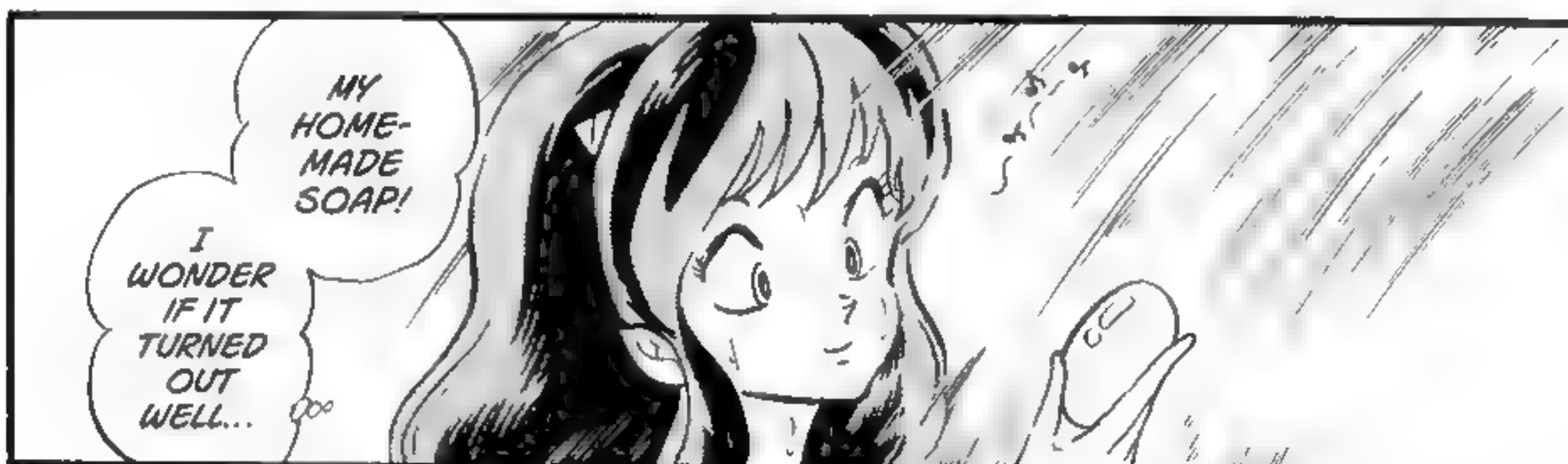




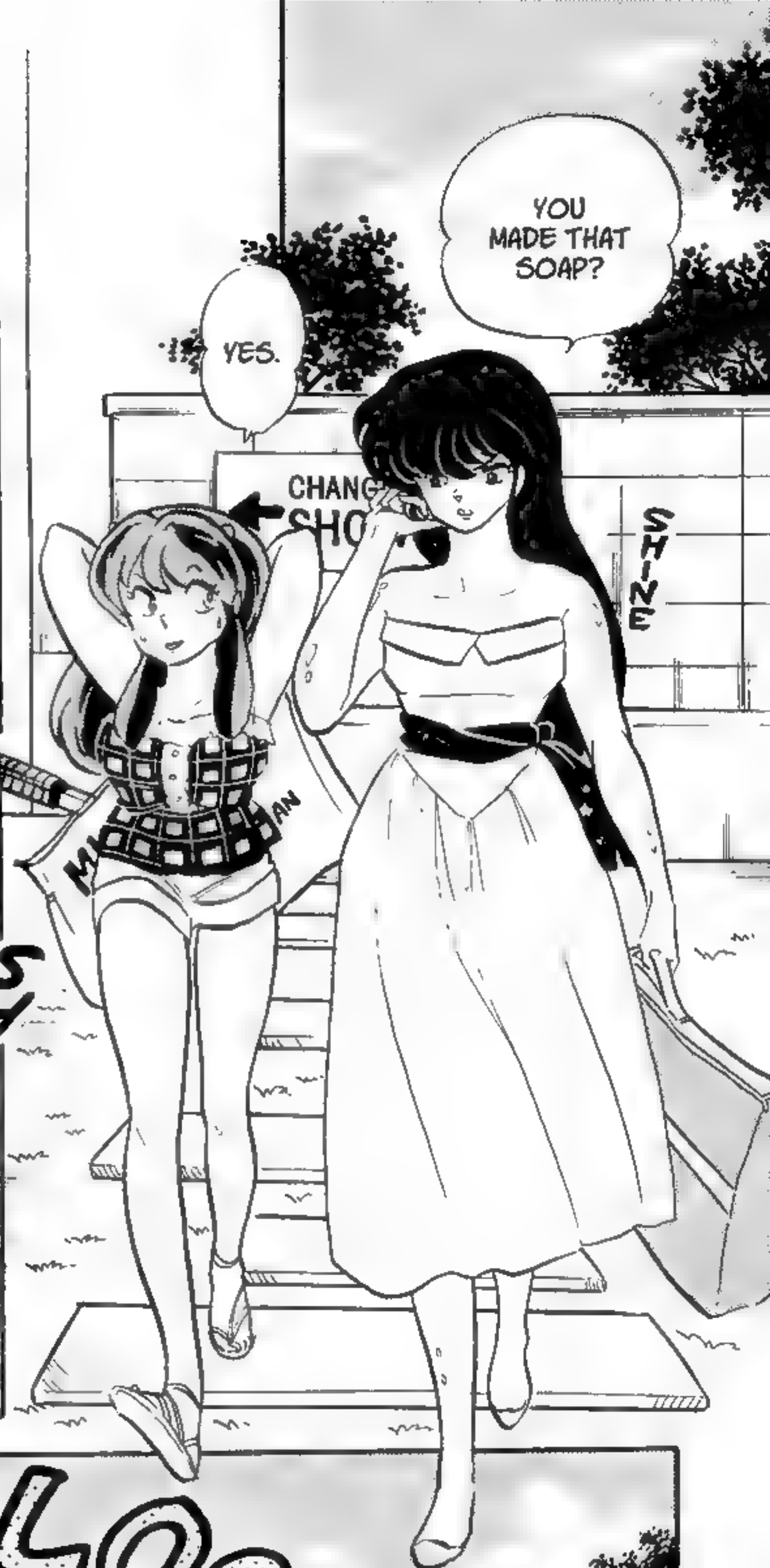


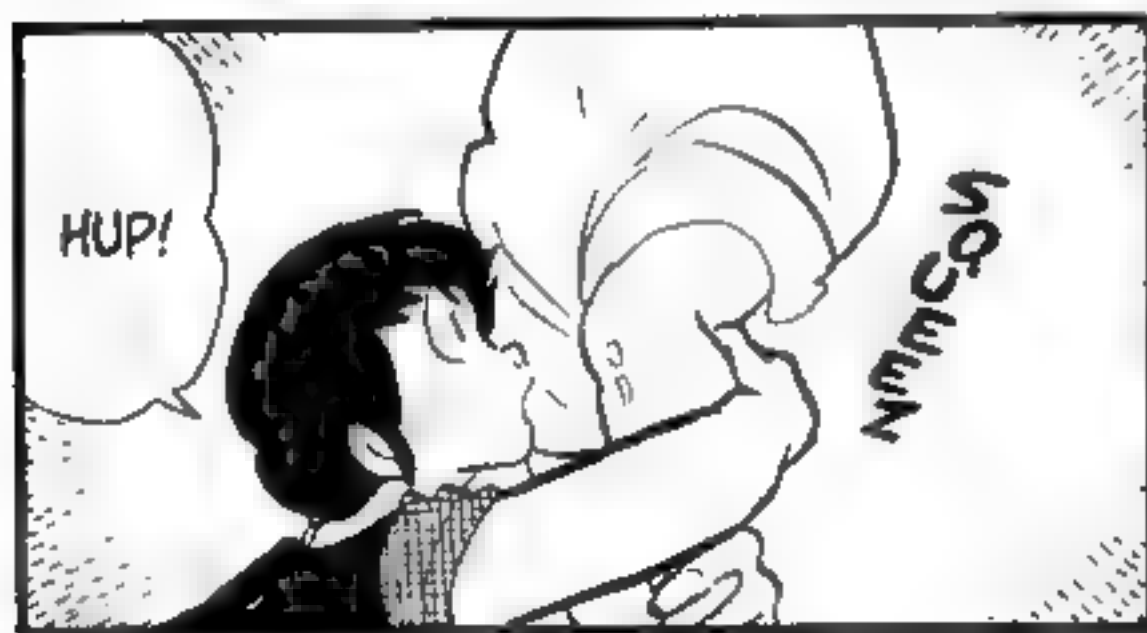






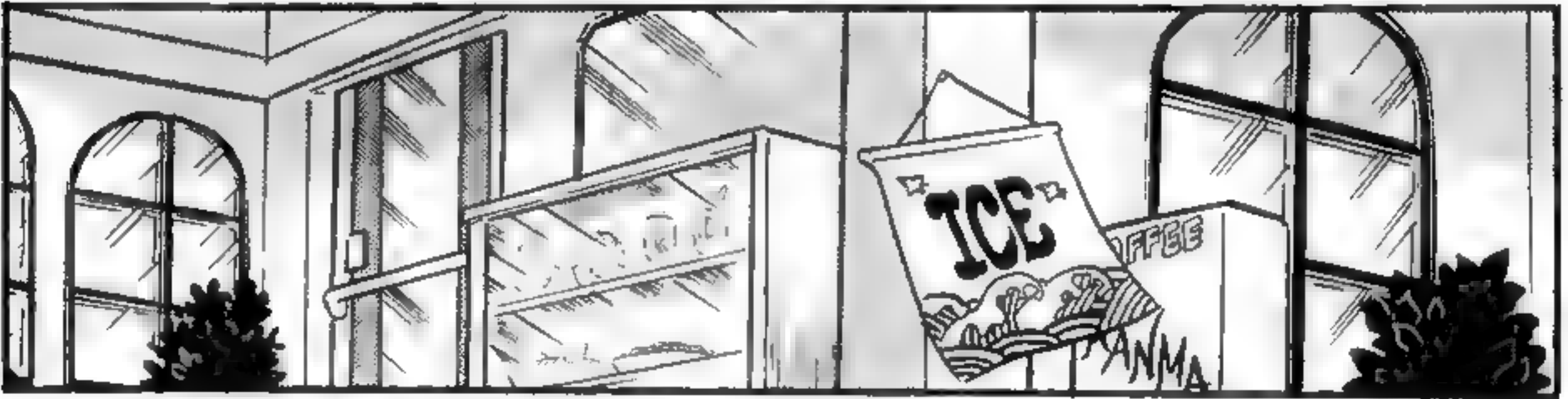








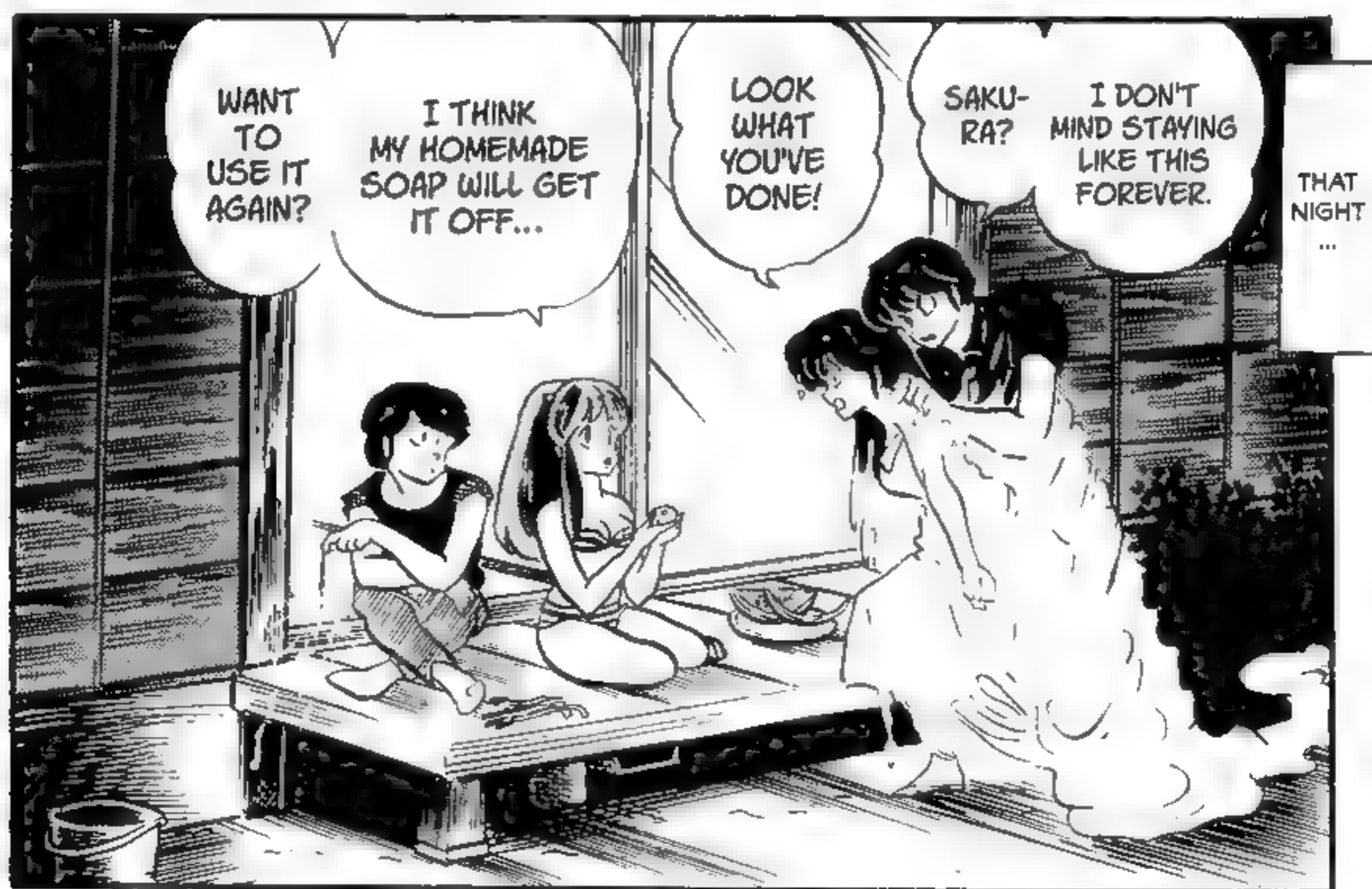
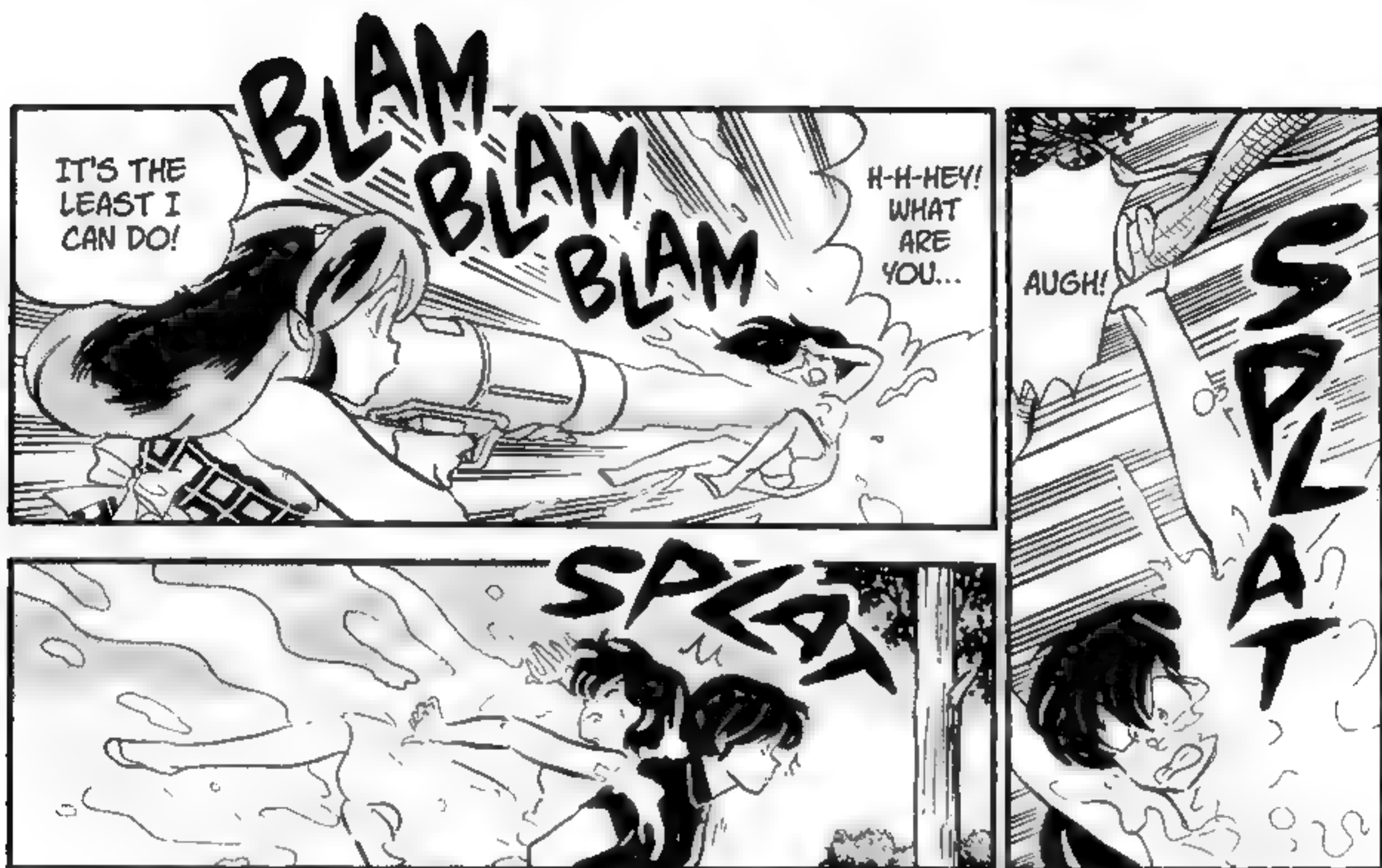










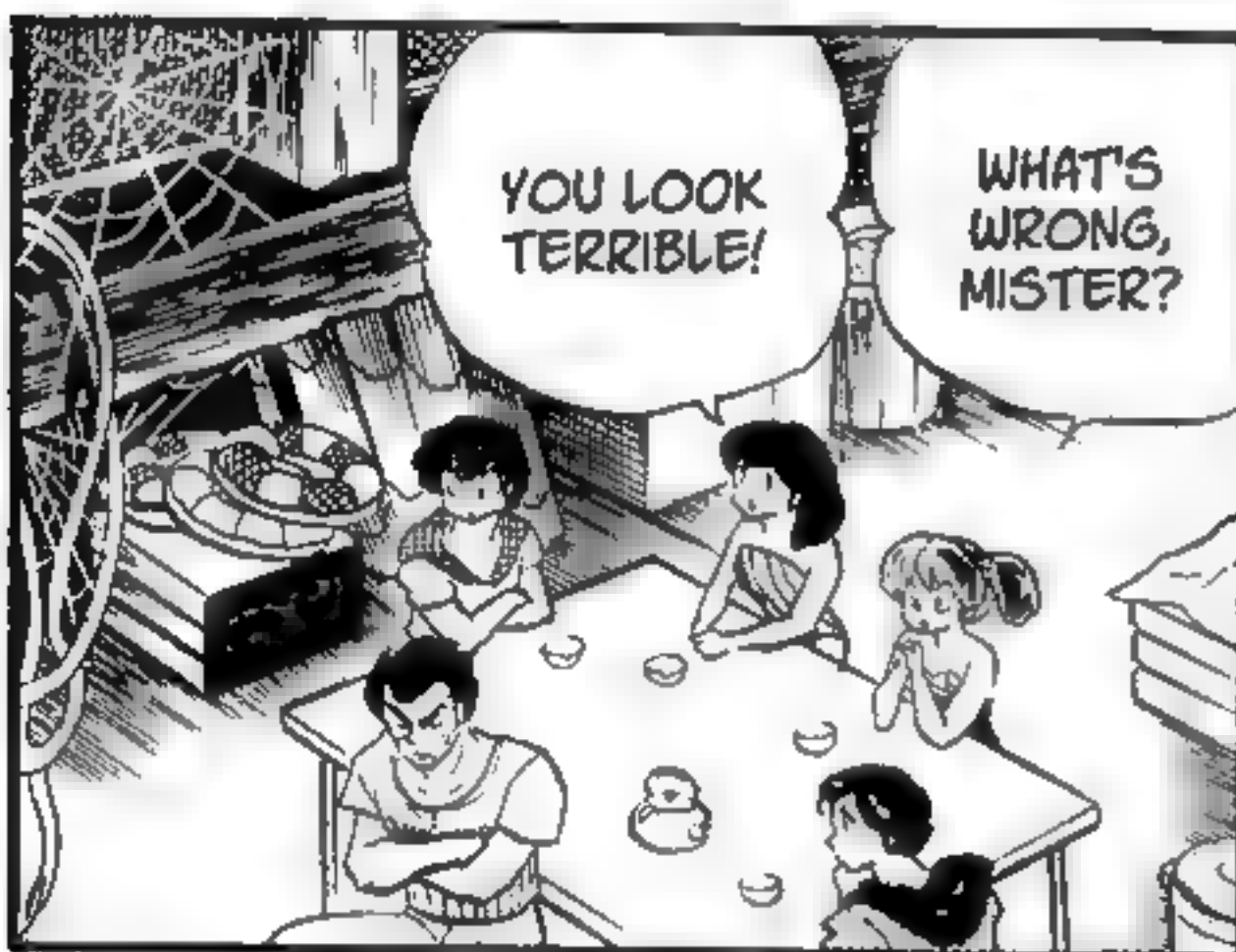


CHAPTER 18: BEACH CAFE SUMMER









YOU LOOK
TERRIBLE!

WHAT'S
WRONG,
MISTER?



ALL YOU
HAVE IS DIRTY
LAUNDRY!

YOU
CAN
TELL
US!

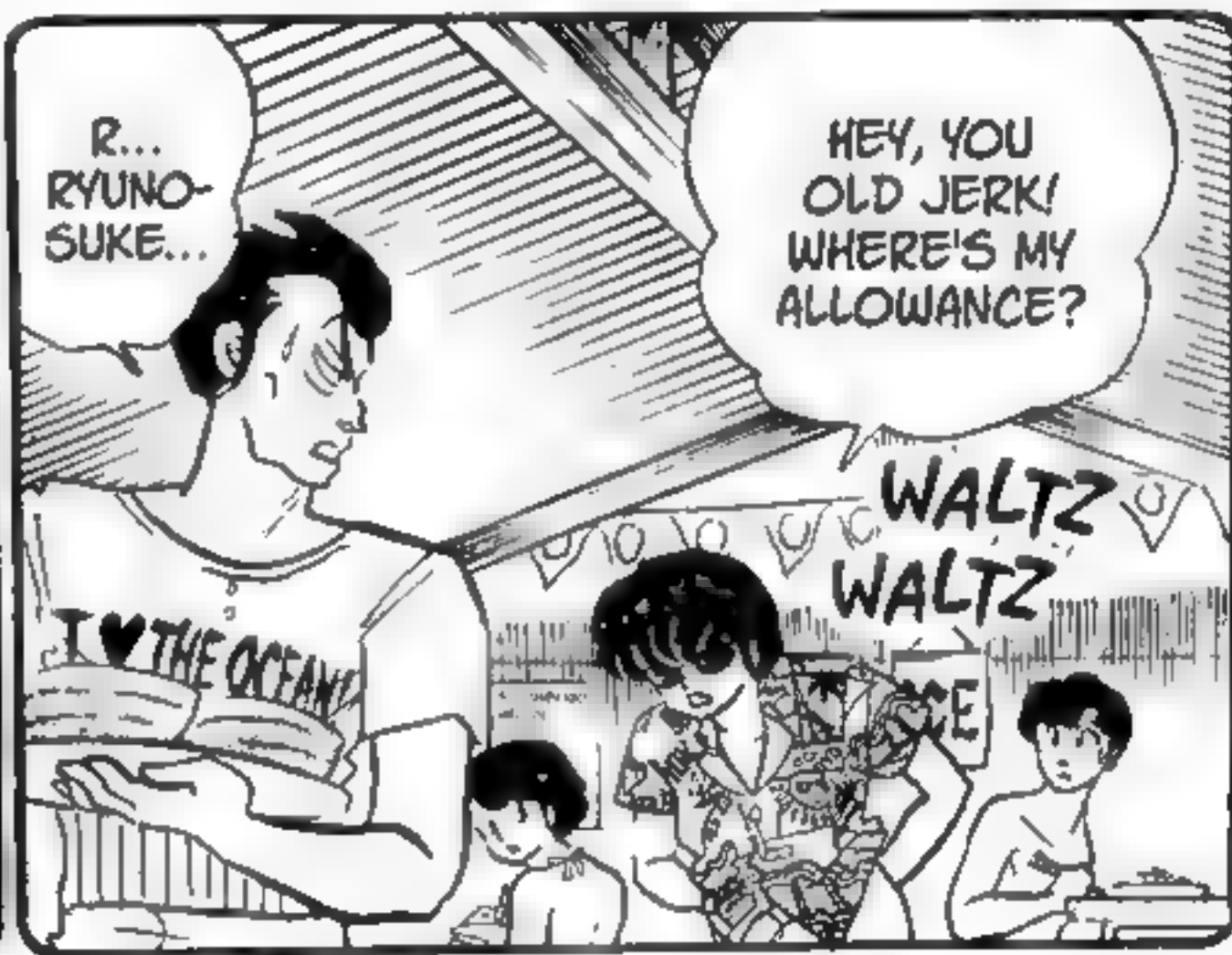
YEAH!

BUT
WE'RE
YOUR
FRIENDS!



I
PREFER
NOT TO
AIR OUR
FAMILY'S
DIRTY
LAUNDRY!

PLEASE,
DON'T
ASK.





THE ONLY
DEMON
THAT
HAUNTS
ME...

...IS
YOU!

RYU!

SQUISH



RYUNOSUKE
HAS BEEN
POSSESSED
BY A DEMON!!

HELP ME!

You are my
Sun Shine

OH
MY GOD



...BUT
THERE WAS
THIS PURE
SINCERITY
BEFORE...

RYU
WAS
ALWAYS
STUPID
AND
VIOLENT
...

TOZETC



KICK

WAAH

RYUNO-
SUKE!
YOU'RE
HOME!



WHMP



BOOE

I
FORGOT
SOME-
THING,
THAT'S
ALL!

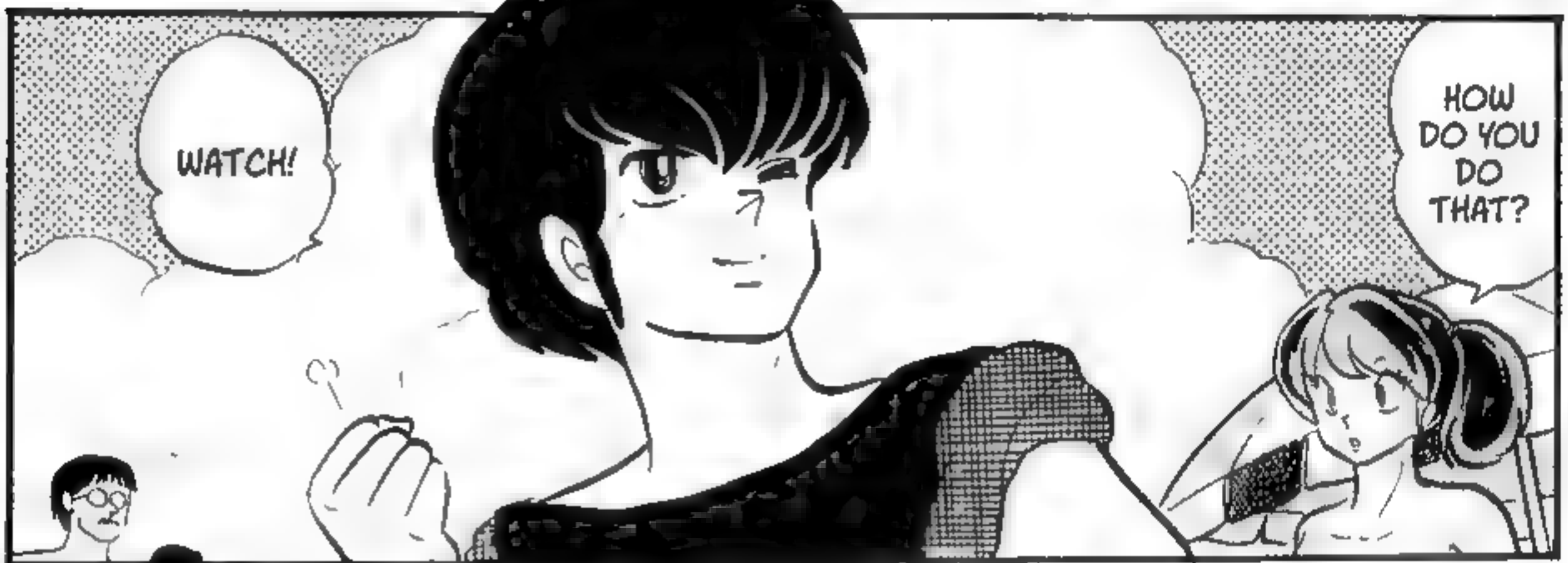


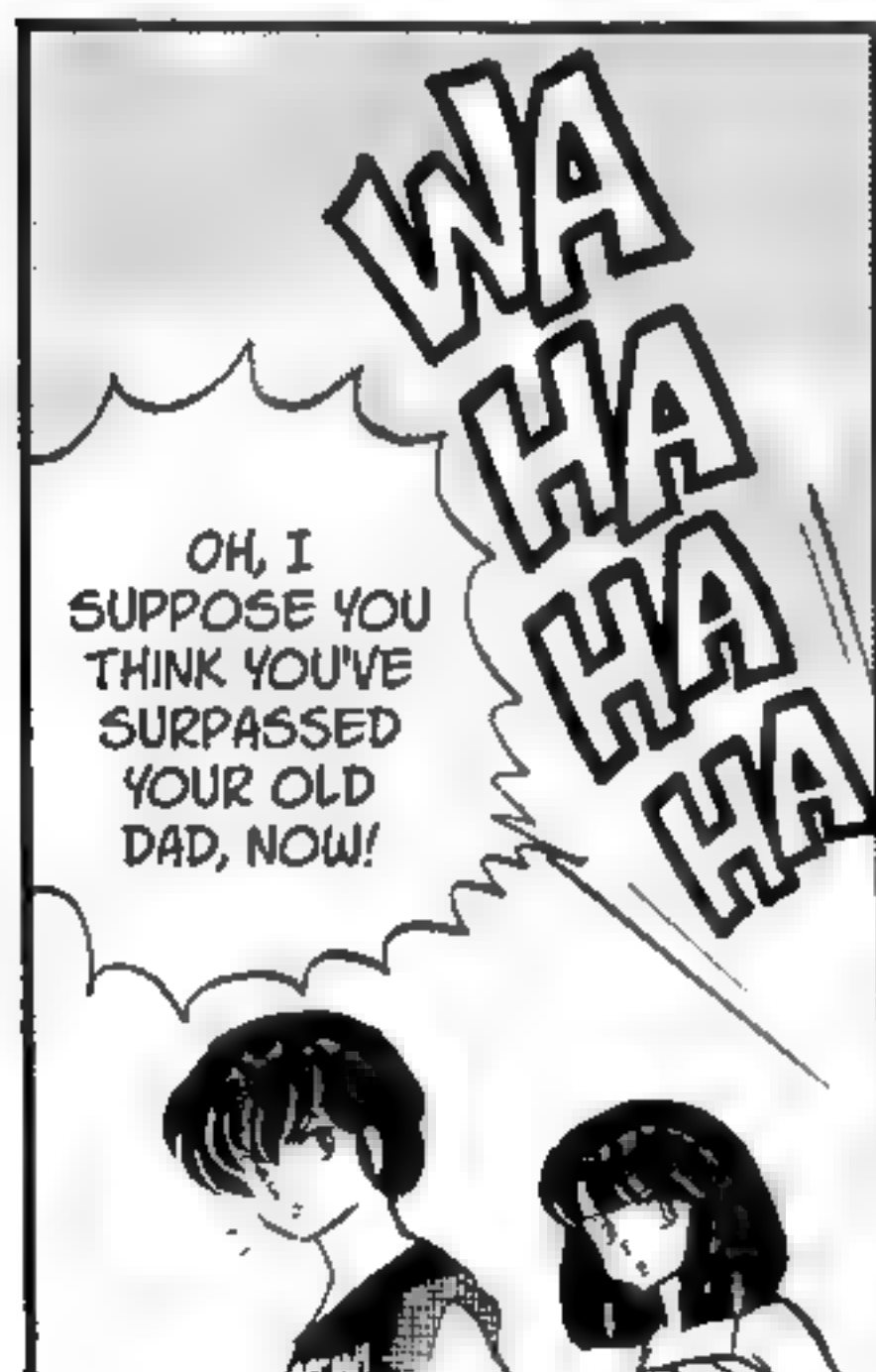
SHAAAAA

YES!

YOU'RE
GOING
IT
ALONE?









...IS NOTHING
MORE THAN
A RIP-OFF OF
MY PATENTED
KA-BLAMMO
MARKETING!

YOUR
SO-CALLED
BAIT-AND-
SWITCH
MARKETING...



...I
THOUGHT
YOU'D DO
BETTER
THAN
THIS...

WHEN
I HEARD
YOU WERE
GOING IT
ALONE...

TMP
TMP



KA-
BLAMMO
MARKET-
ING?



AND INVITE HIM,
UNCONSCIOUS,
TO THE CAFE!



I THROW
A BOULDER
AT A
PASSING
CUSTOMER...

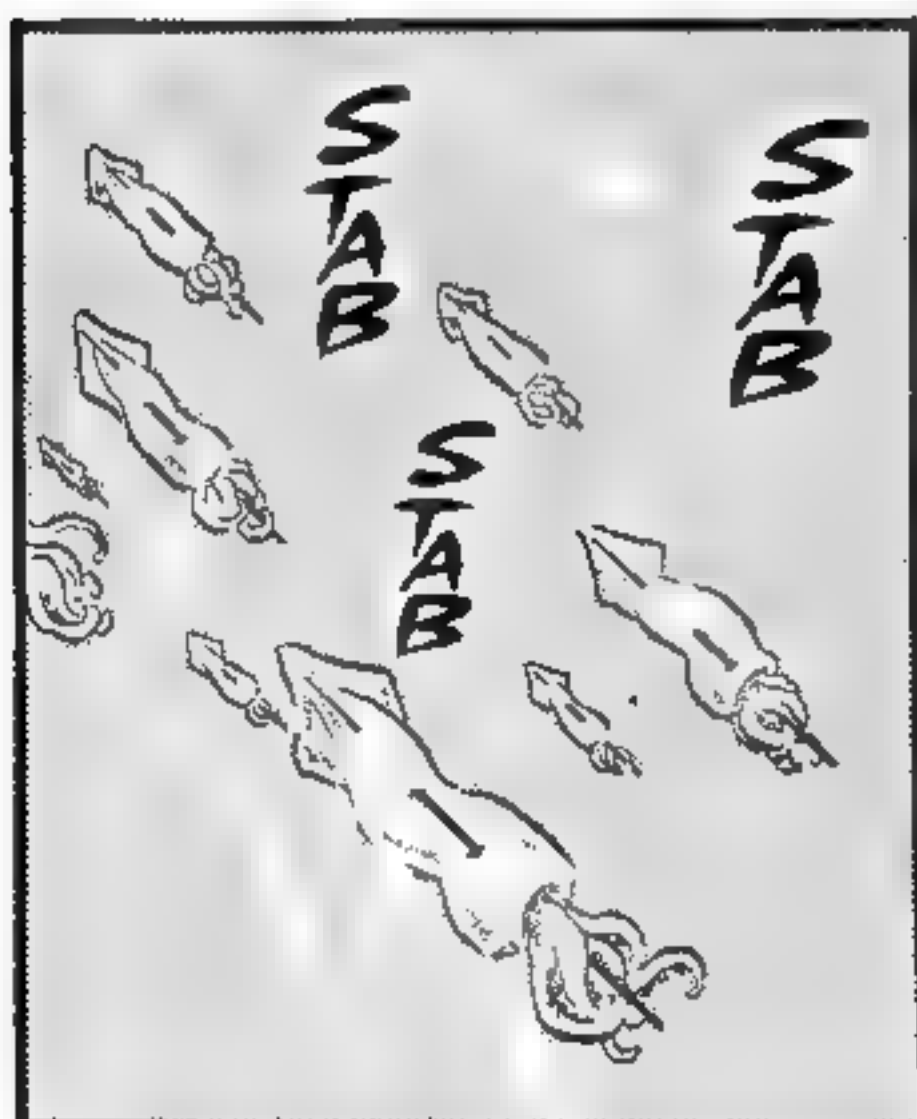


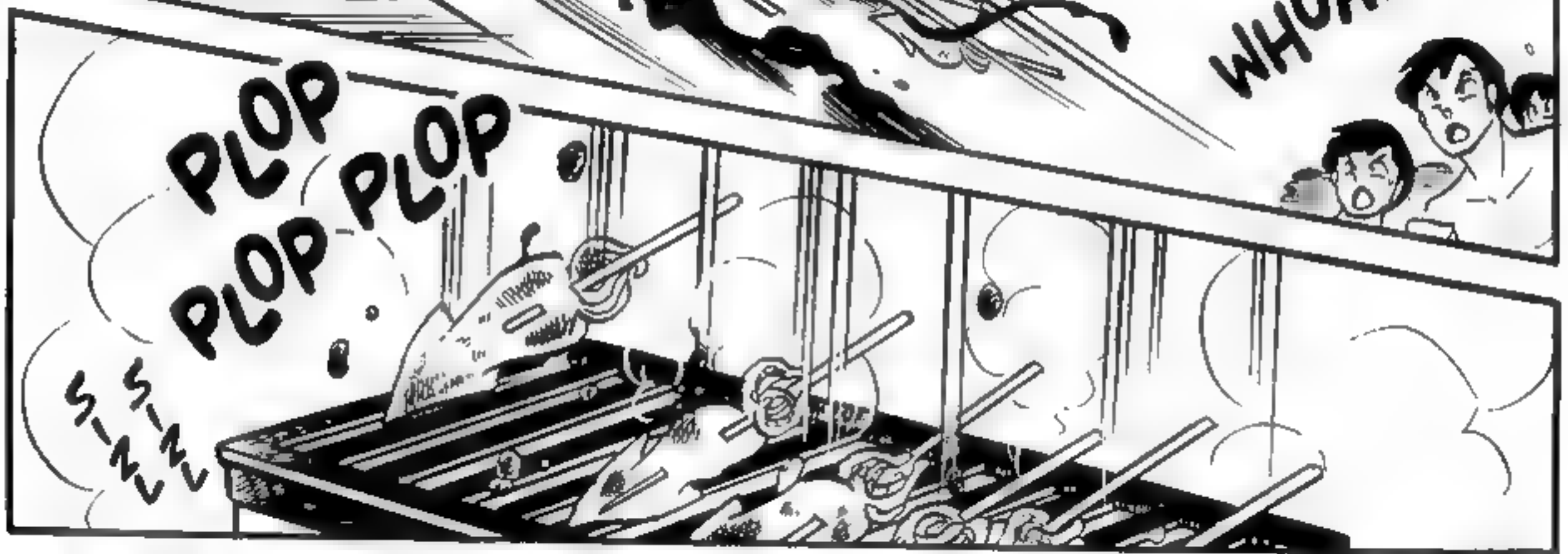
QUIT
INTERRUPT-
ING MY
BUSINESS!

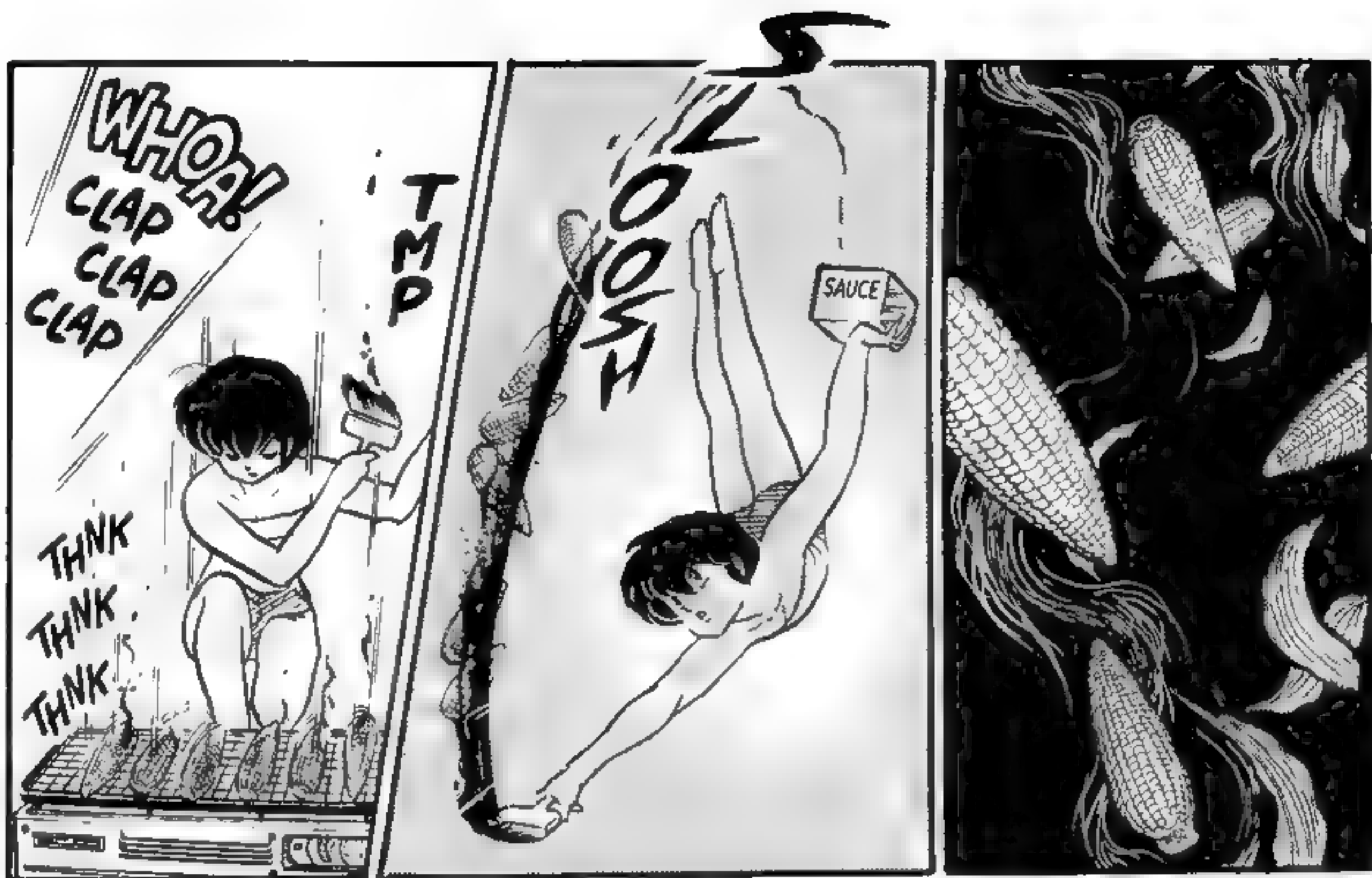
WELL,
DUH.

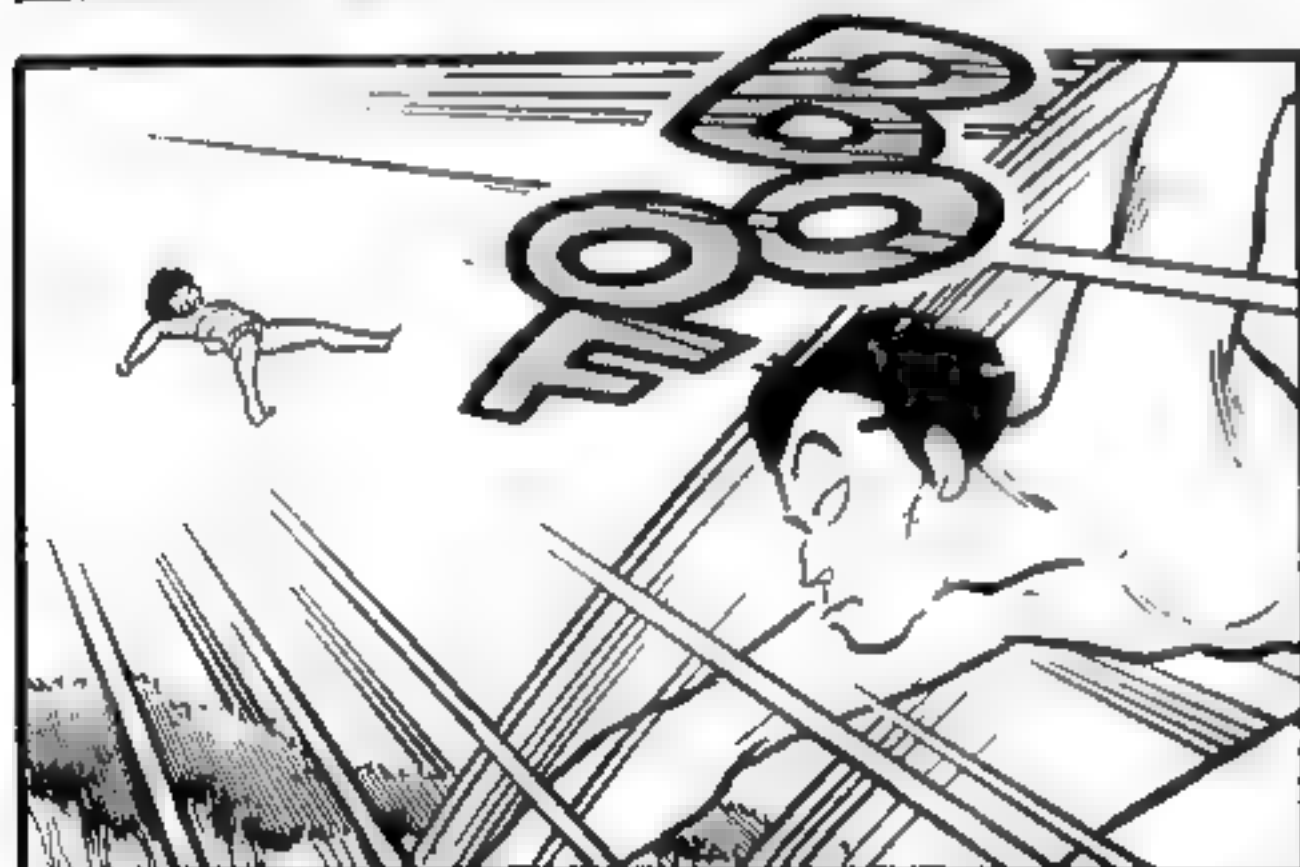
IT'S A
DANGEROUS
METHOD, SO
IT'S CURRENTLY
ILLEGAL TO
PRACTICE IT...

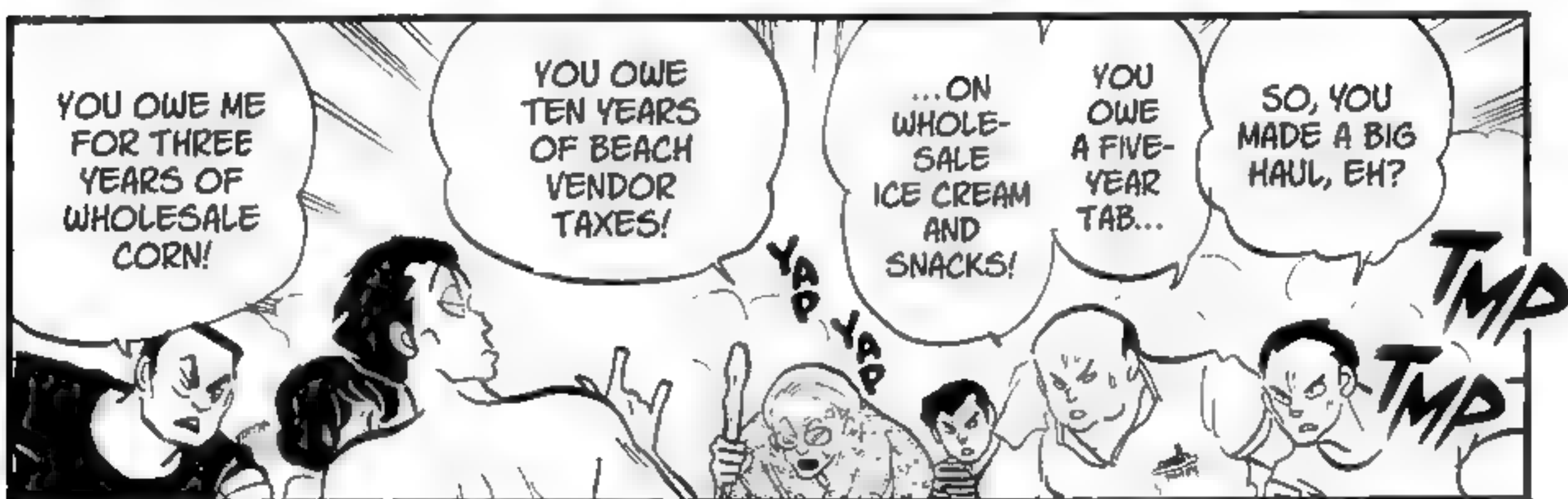












CHAPTER 19: TOLL OF THE WIND CHIMES





NEP-TUNE

WHO'S THIS BELL MERCHANT, OYUKI?

PRINCESS, A BELL MERCHANT HAS ARRIVED.

HE COMES BY NOW AND THEN TO BUY BELL FRUITS.

I'LL BE RIGHT THERE.

TMP

TMP



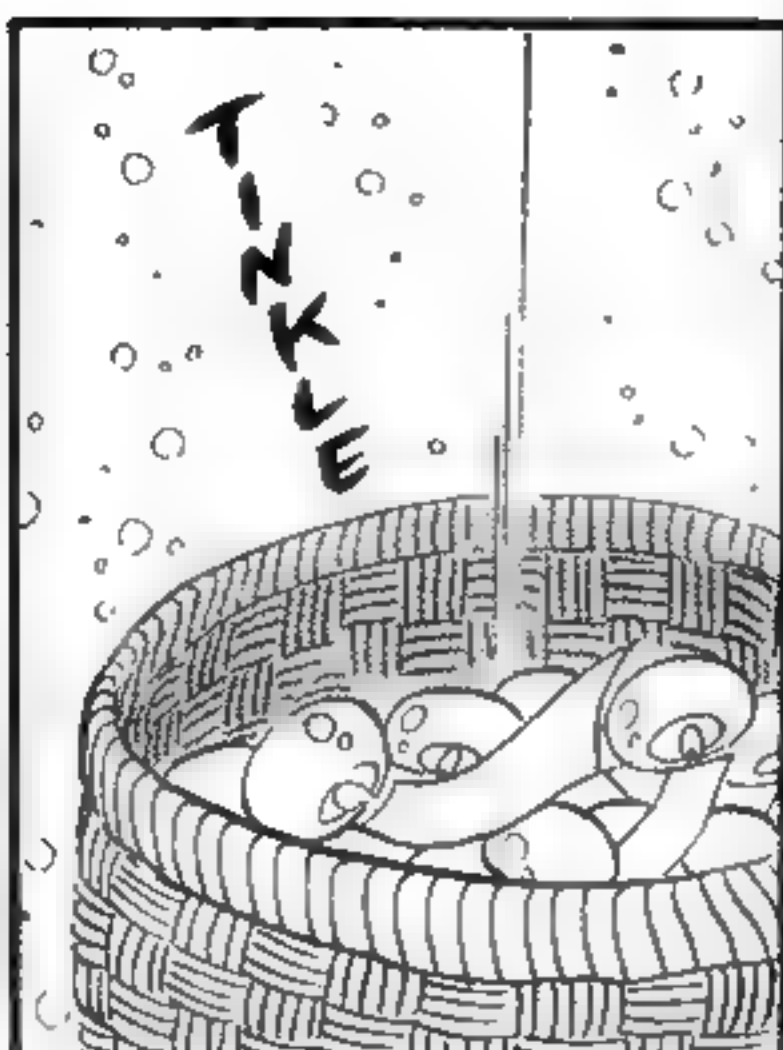
... BUT APPARENTLY ON OTHER PLANETS THE FRUITS ARE HIGHLY VALUED!

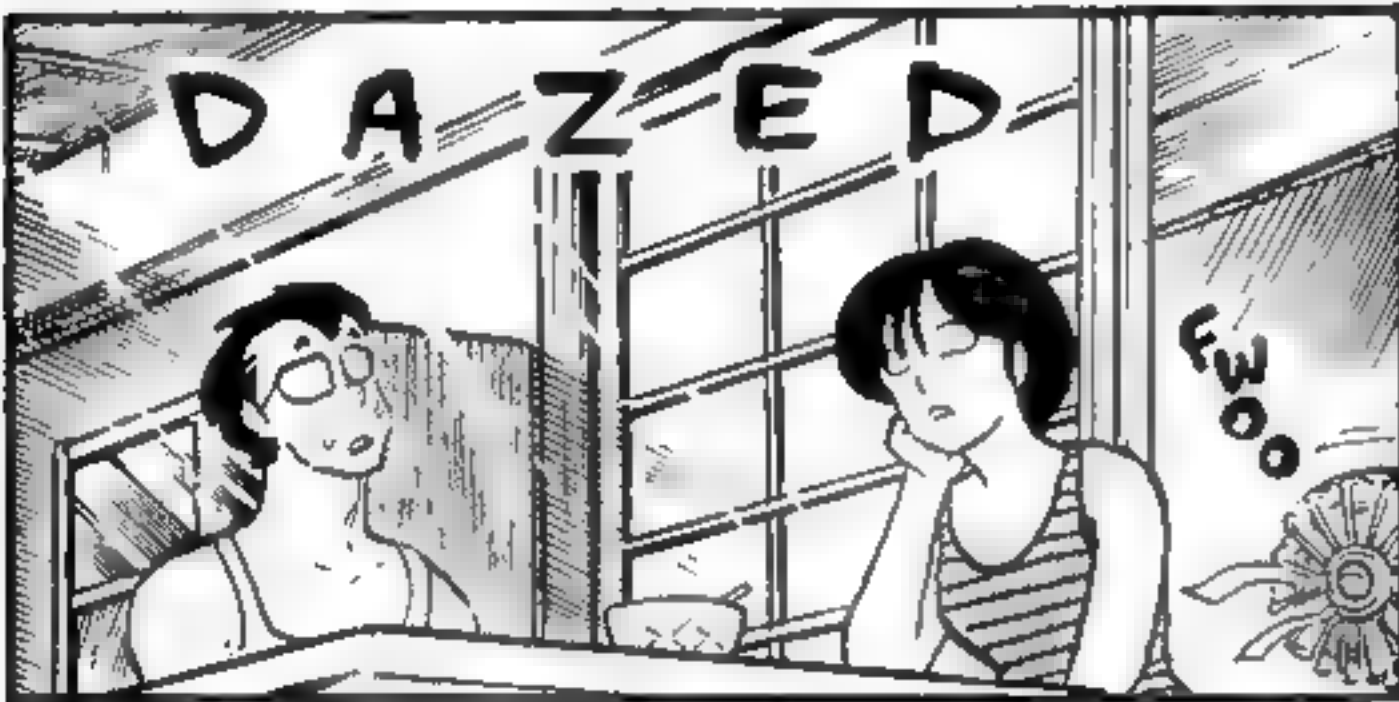
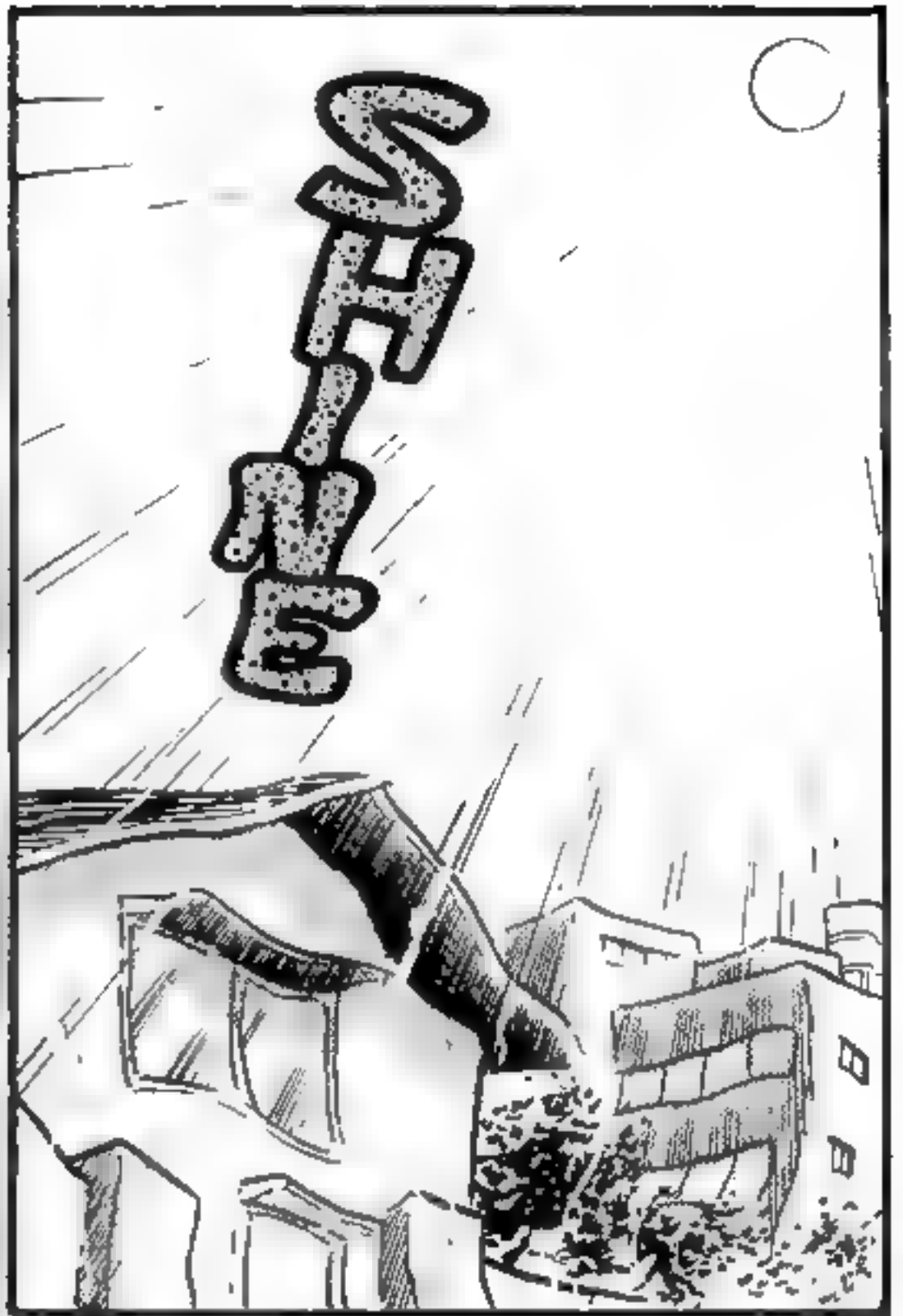
THEY'RE JUST ORDINARY WEEDS HERE...

OH! SO THESE ARE THE BELL TREES!

INKLE

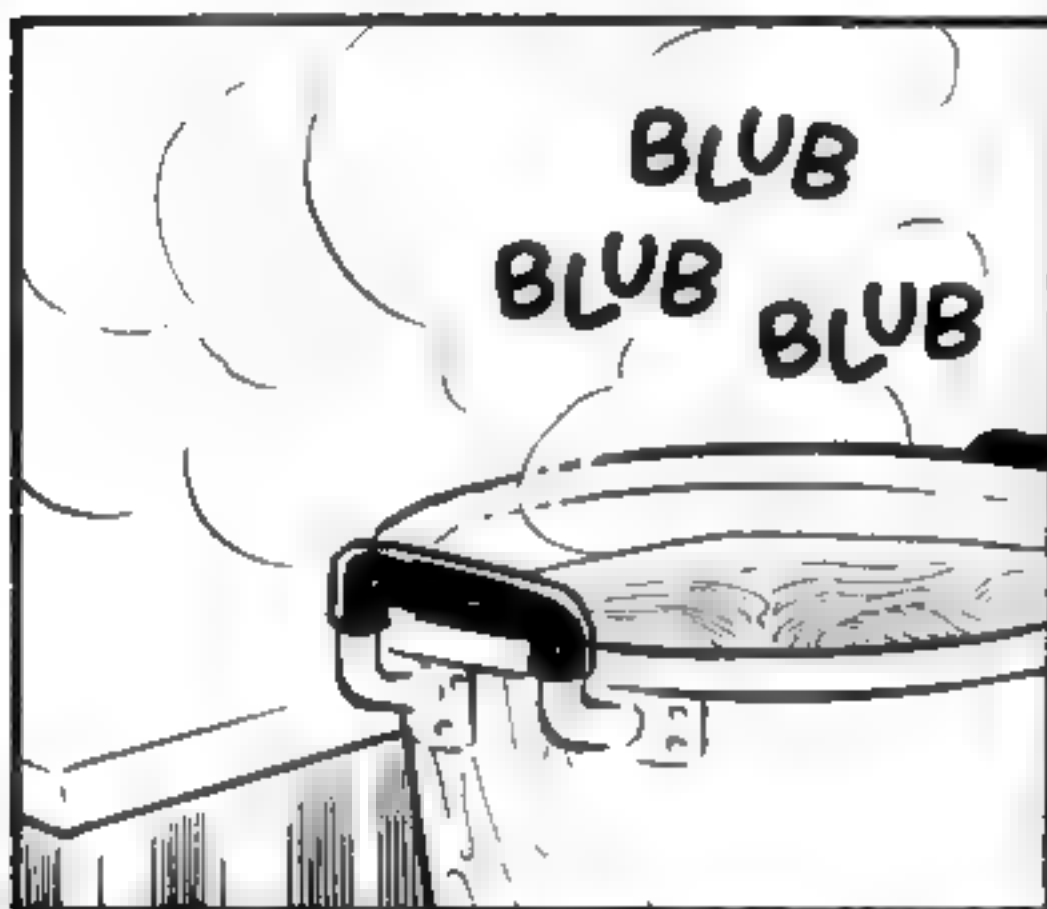
GNIT

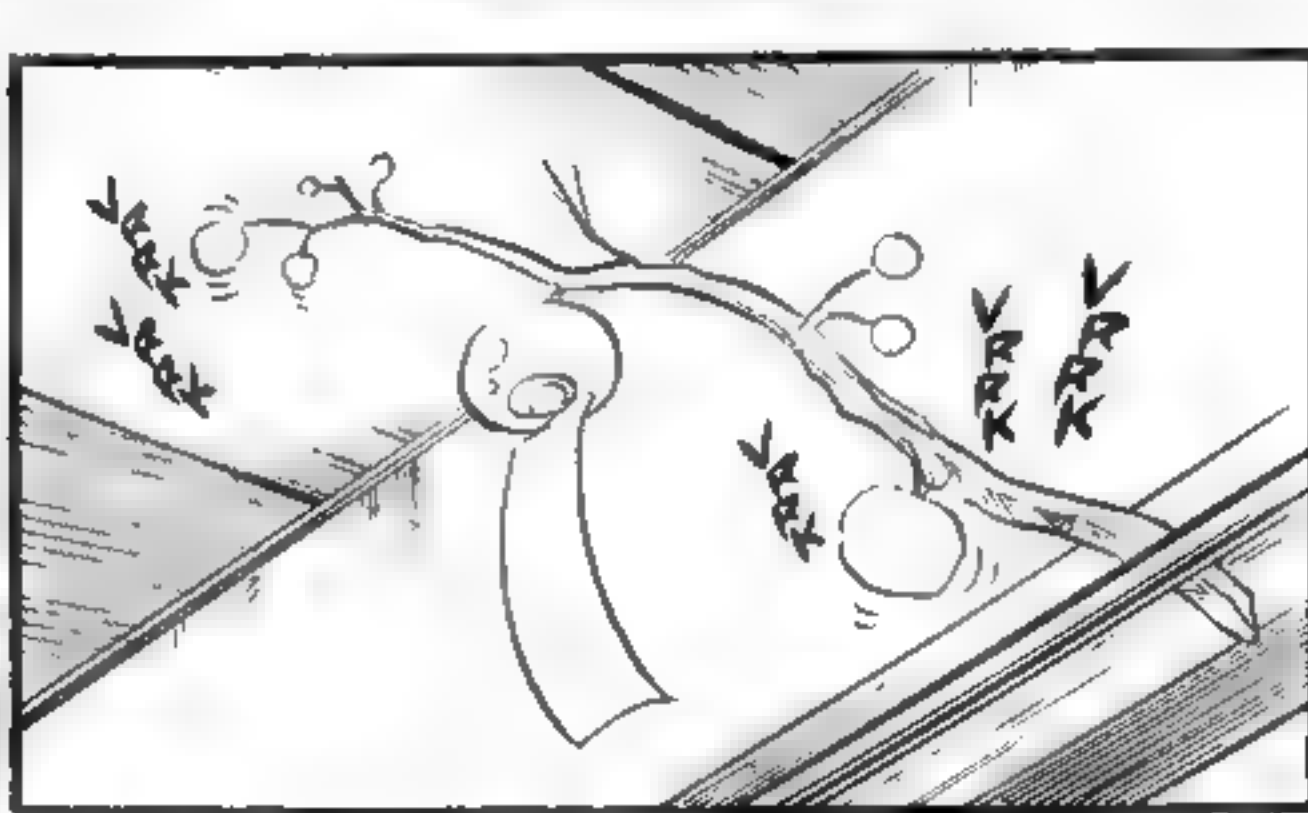


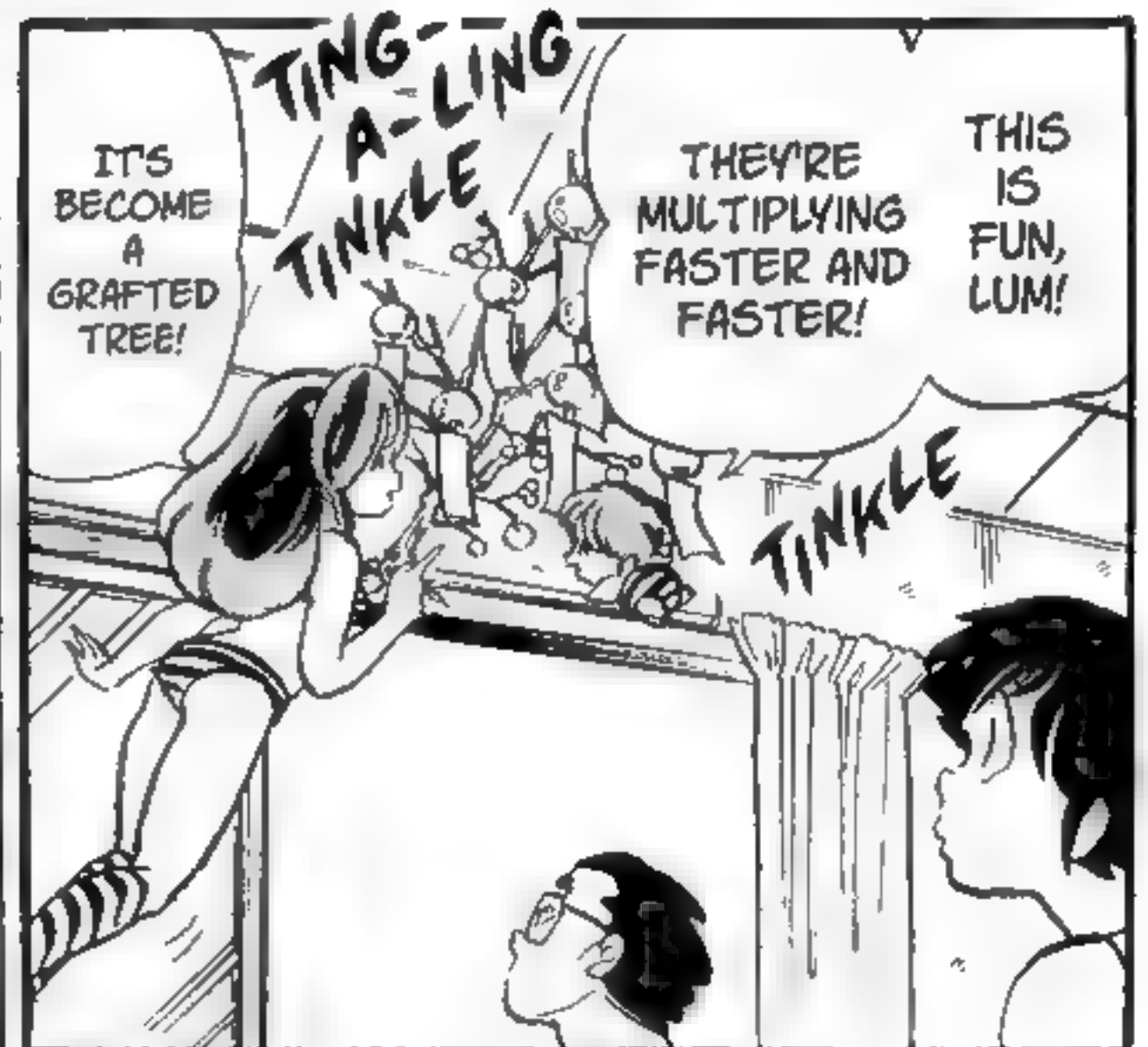


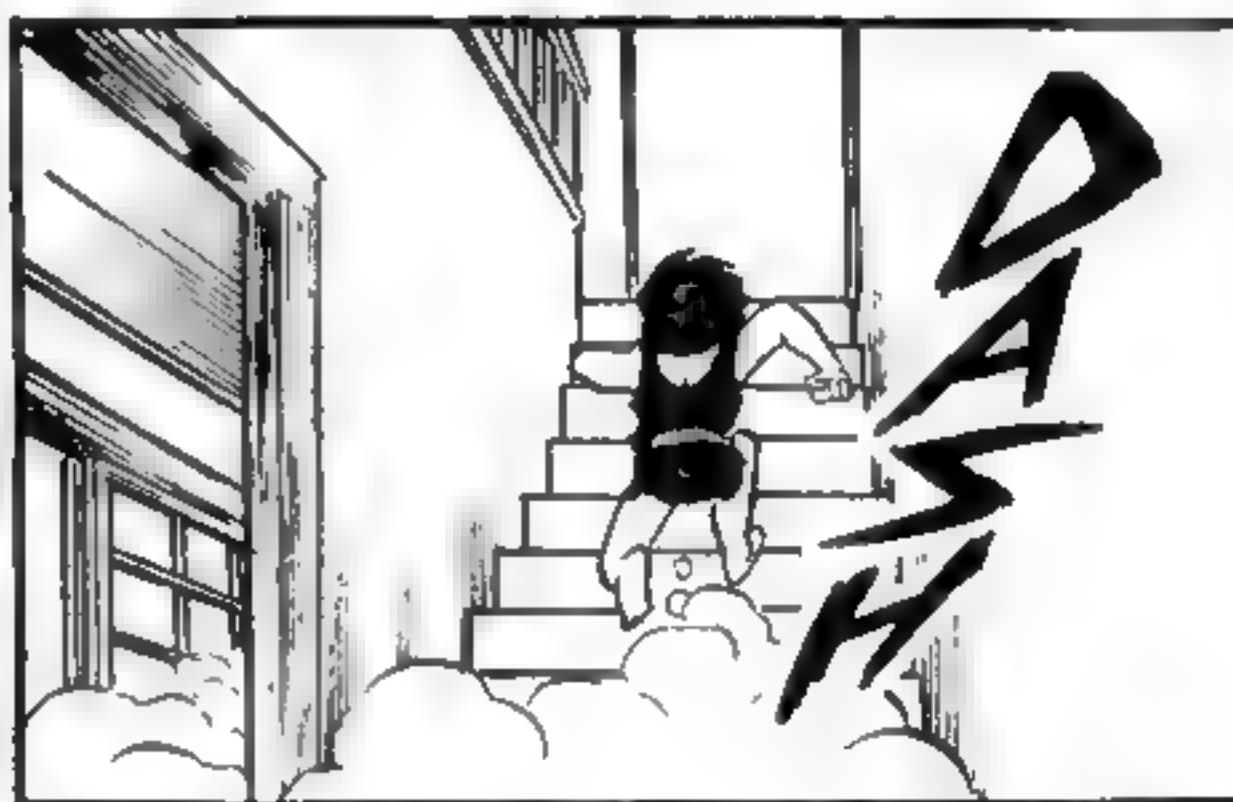


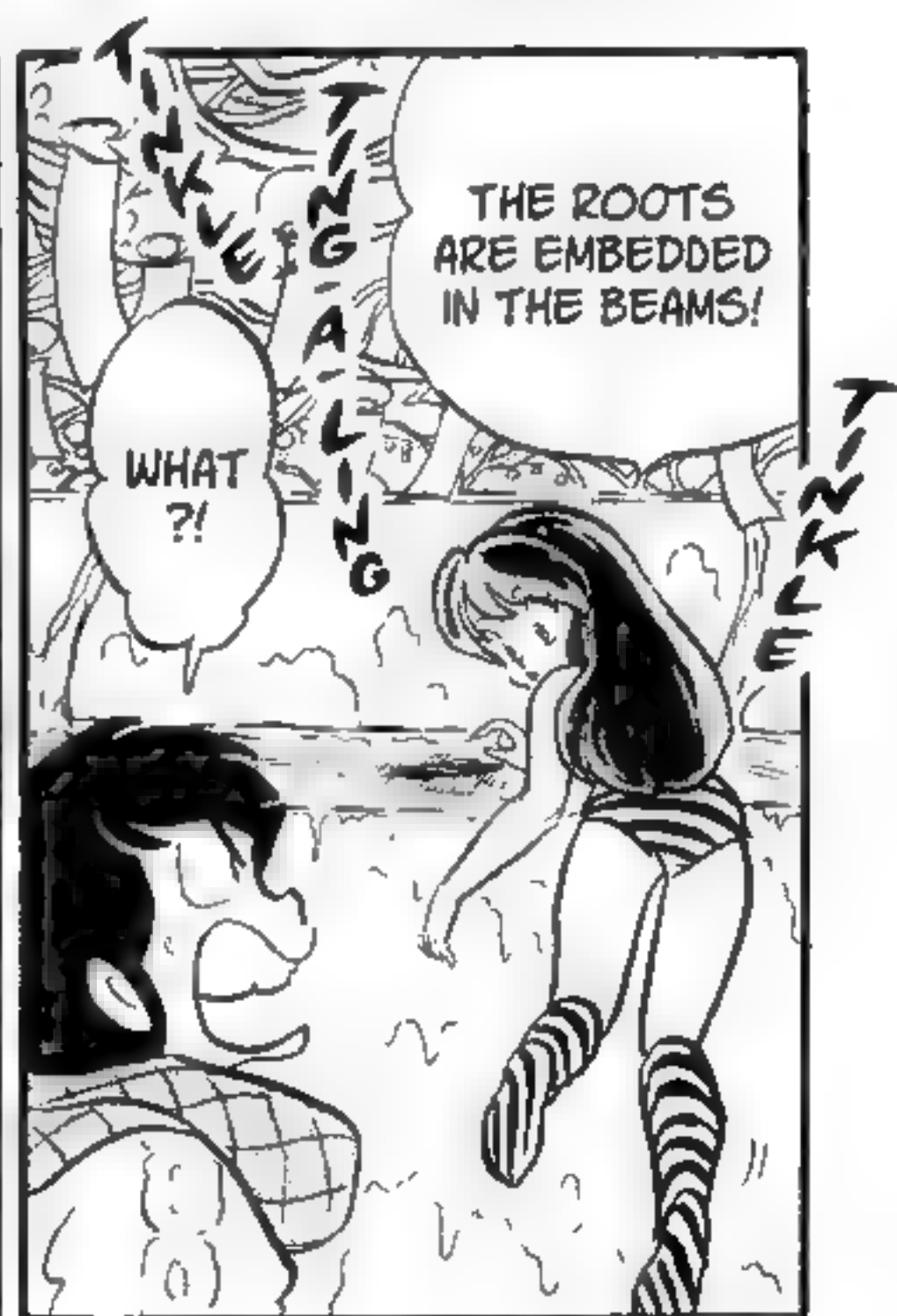
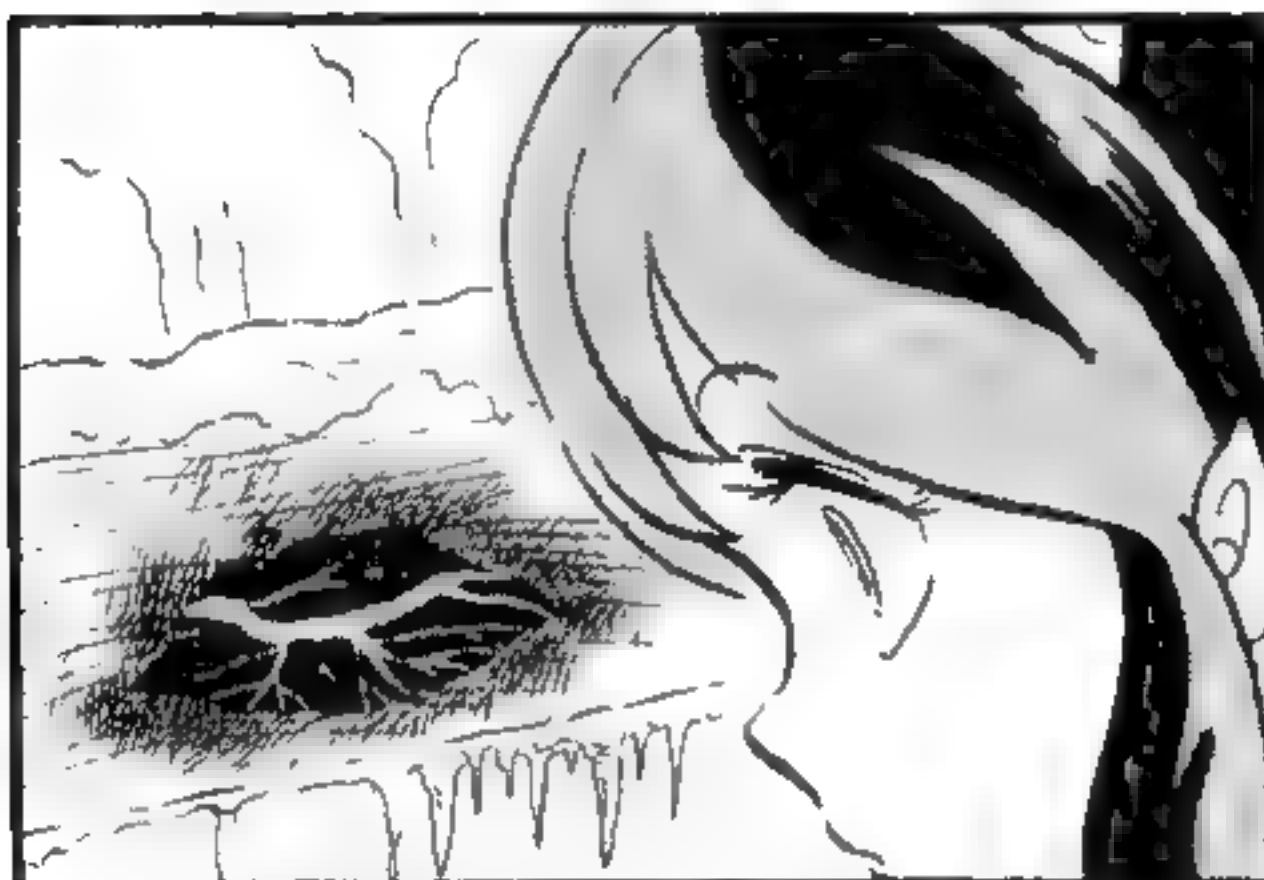














V-W-H-O-O-O-O-O





I'D
BETTER
SPRUCE
MYSELF
UP!



OYUKI'S
COMING!

DON'T
WORRY,
DARLING!

WHAT?



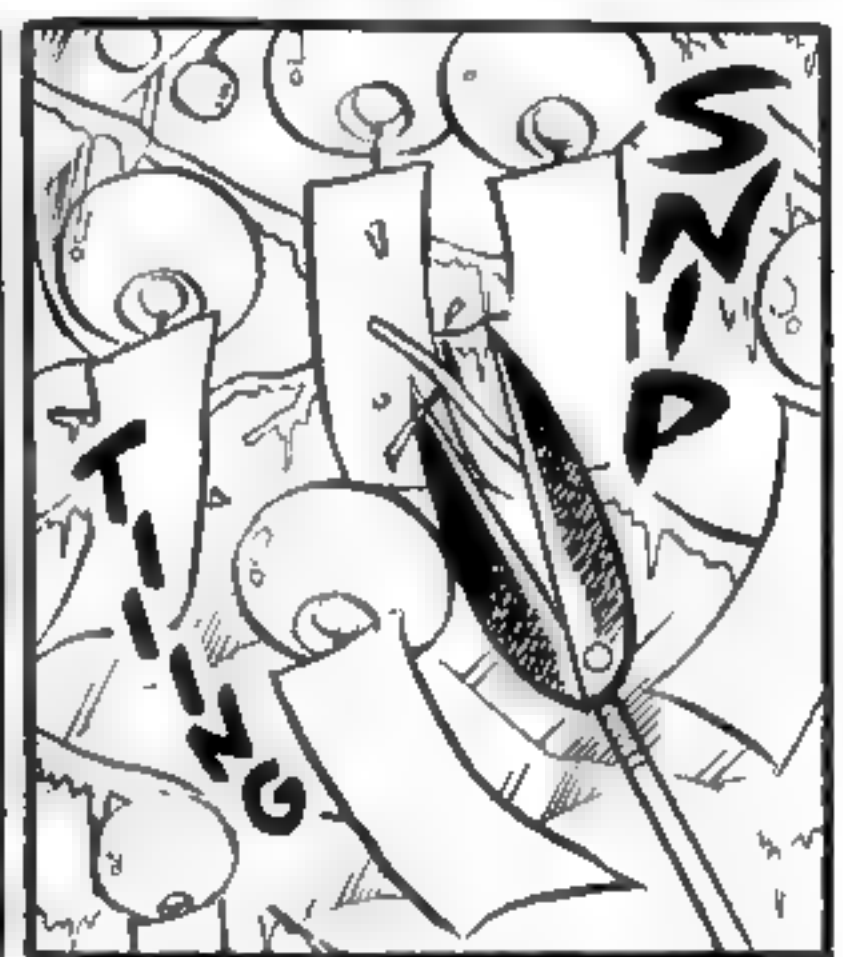
IT SEEMS
COLDER THAN
EVER NOW...

WELL,
WHAT DO
YOU
EXPECT?
SHE'S A
SNOW
PRINCESS!

TING-
A-
LING

GOODNESS!
IT
CERTAINLY
GREW!

TING-
A-
LING



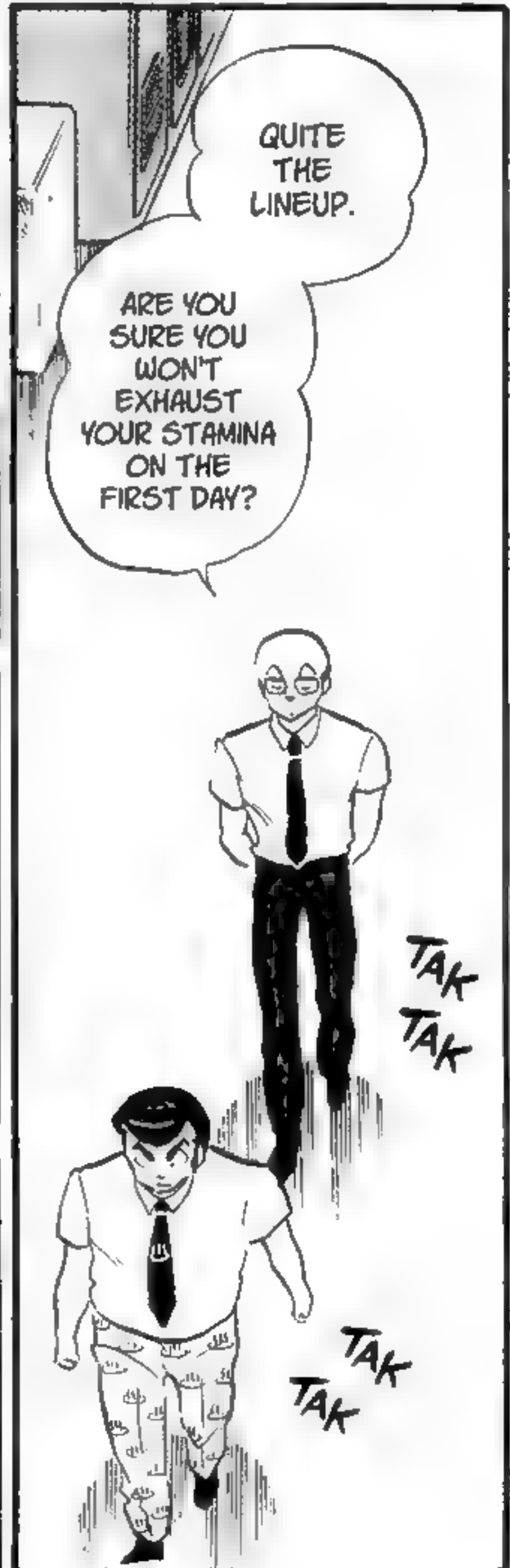
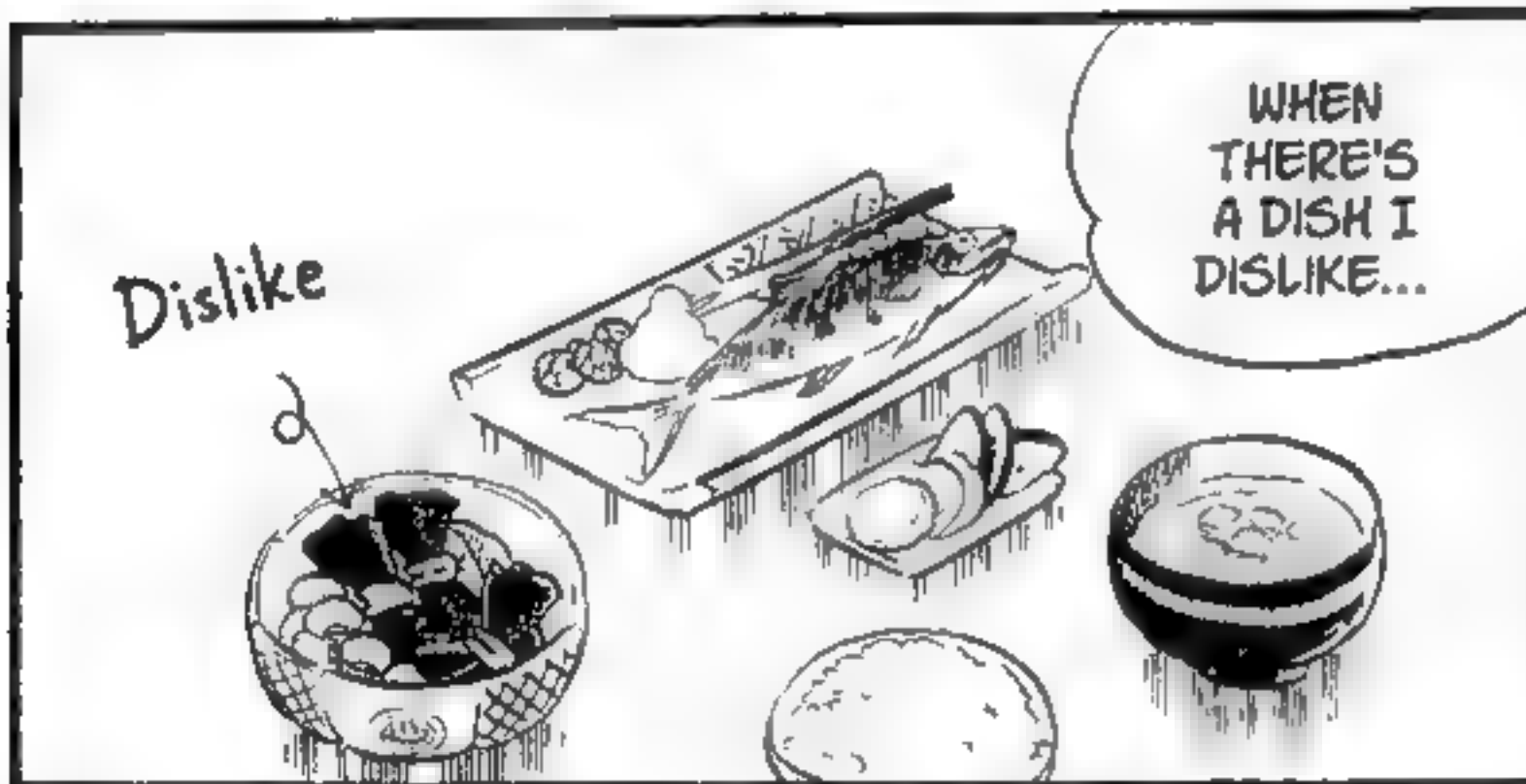
CHAPTER 20: THE HOME VISIT BLUES

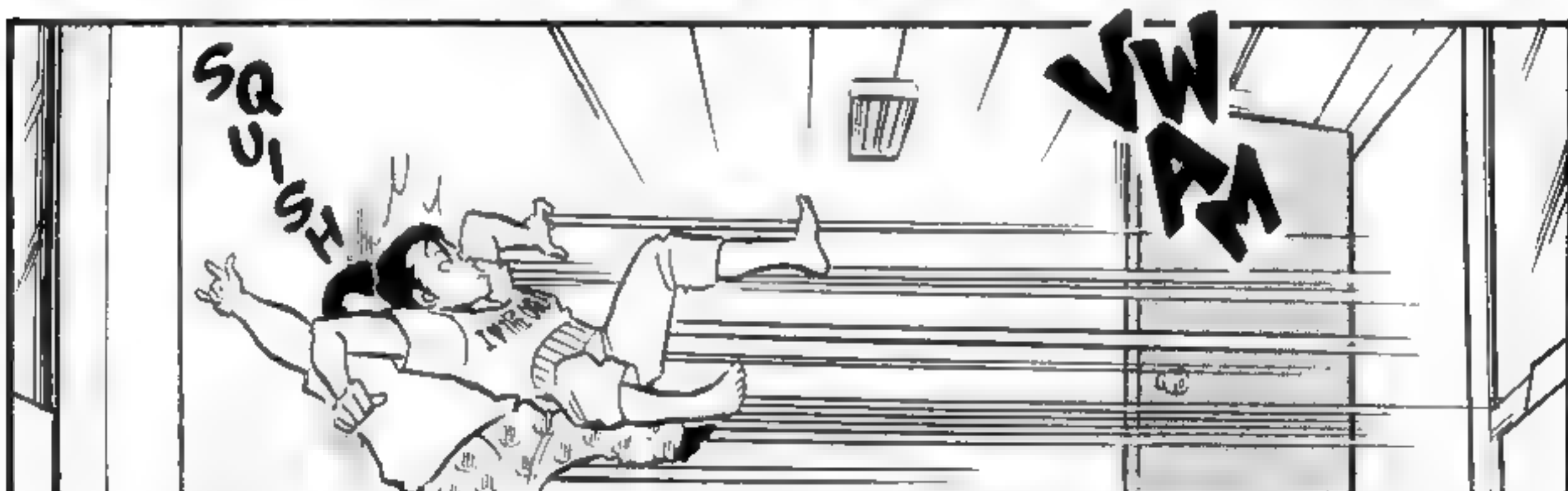




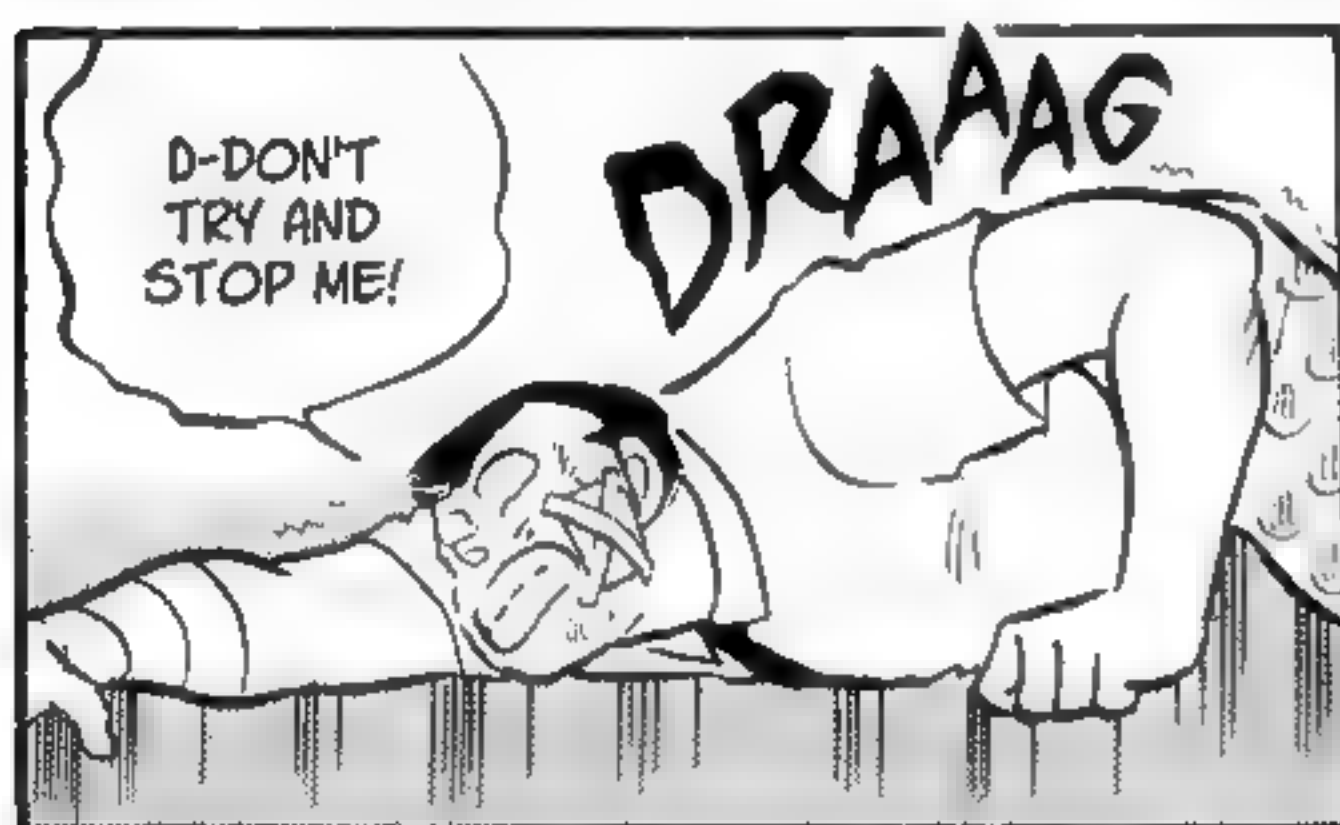


BE PREPARED
FOR A HOME
VISIT LATER
TODAY.



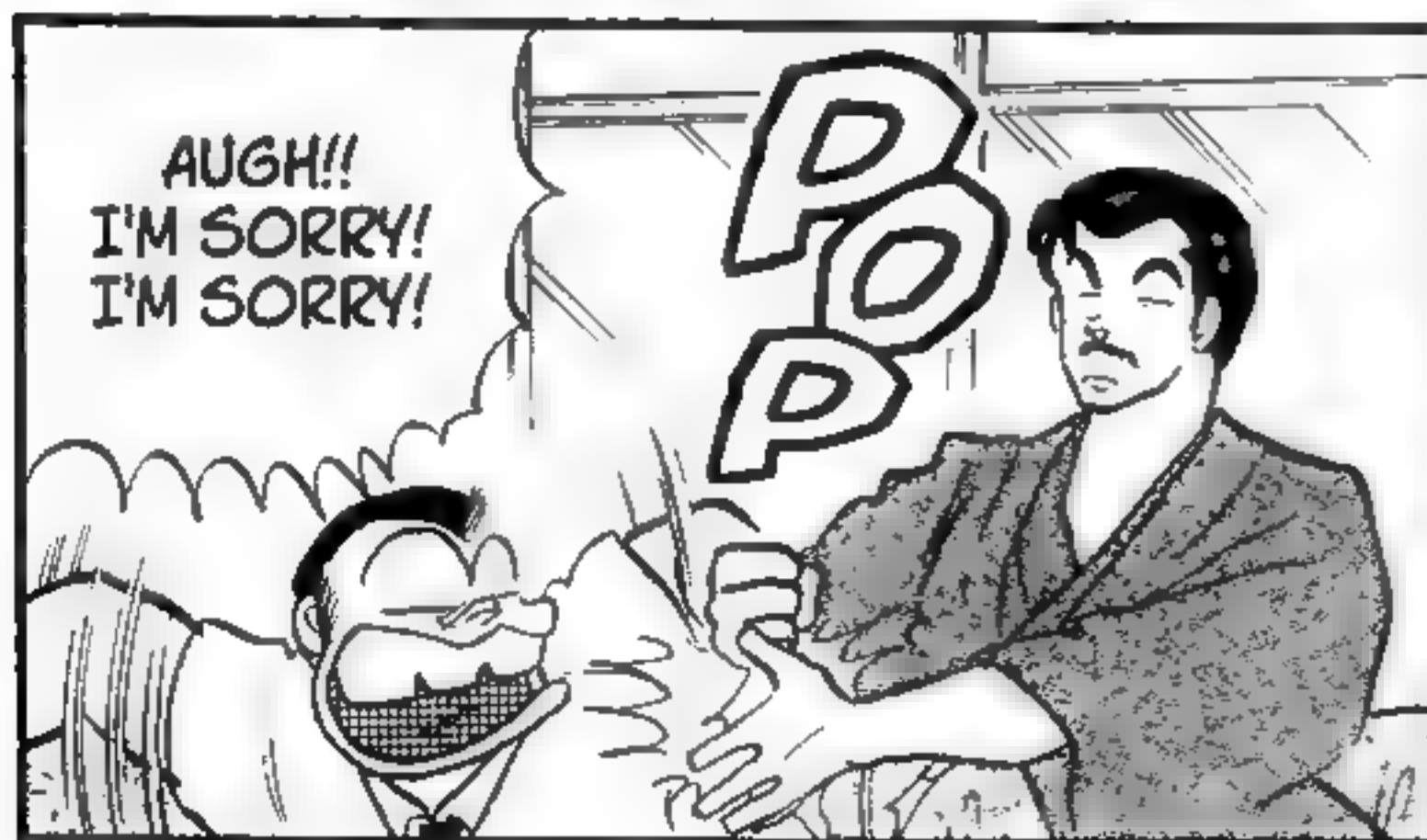
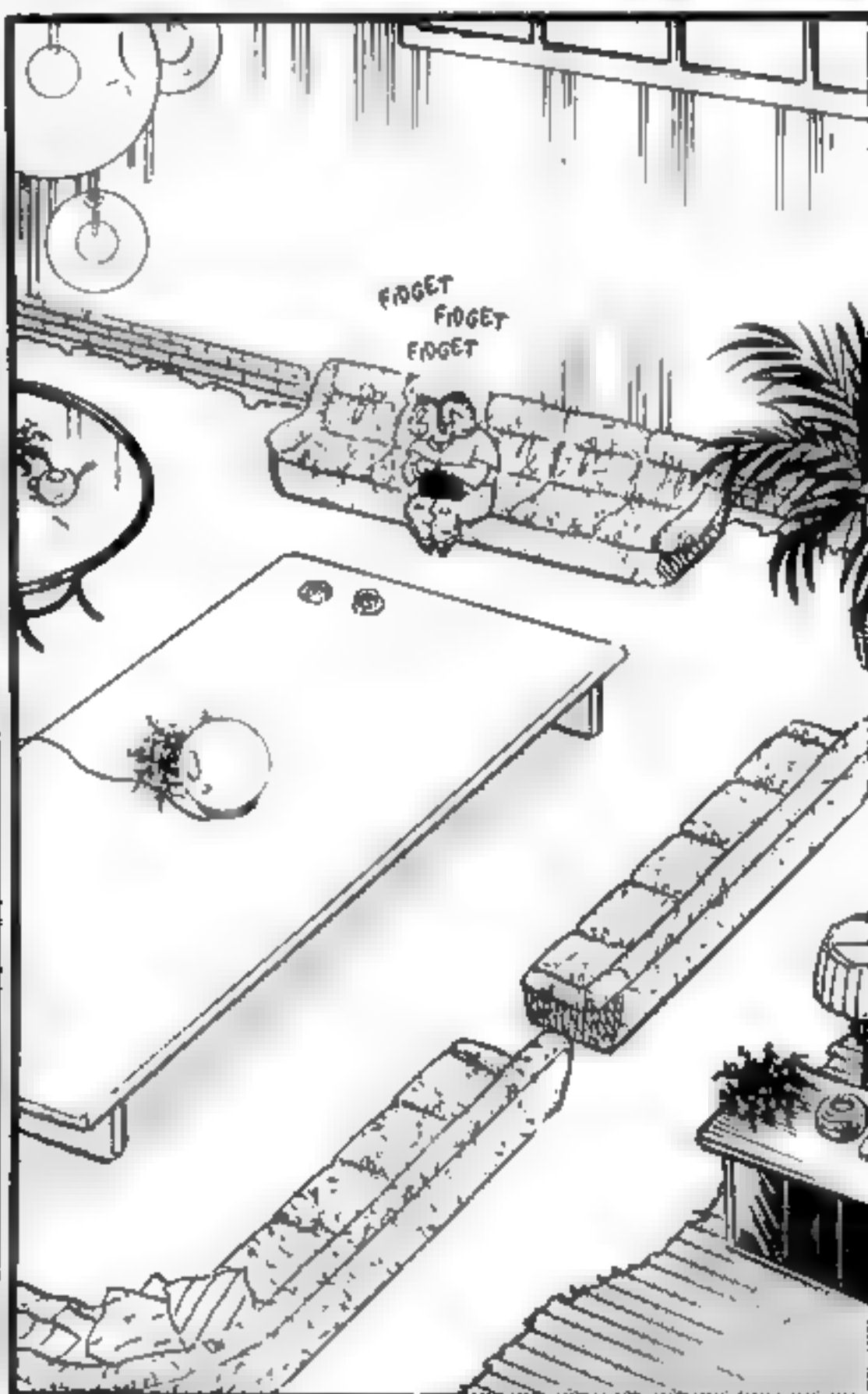
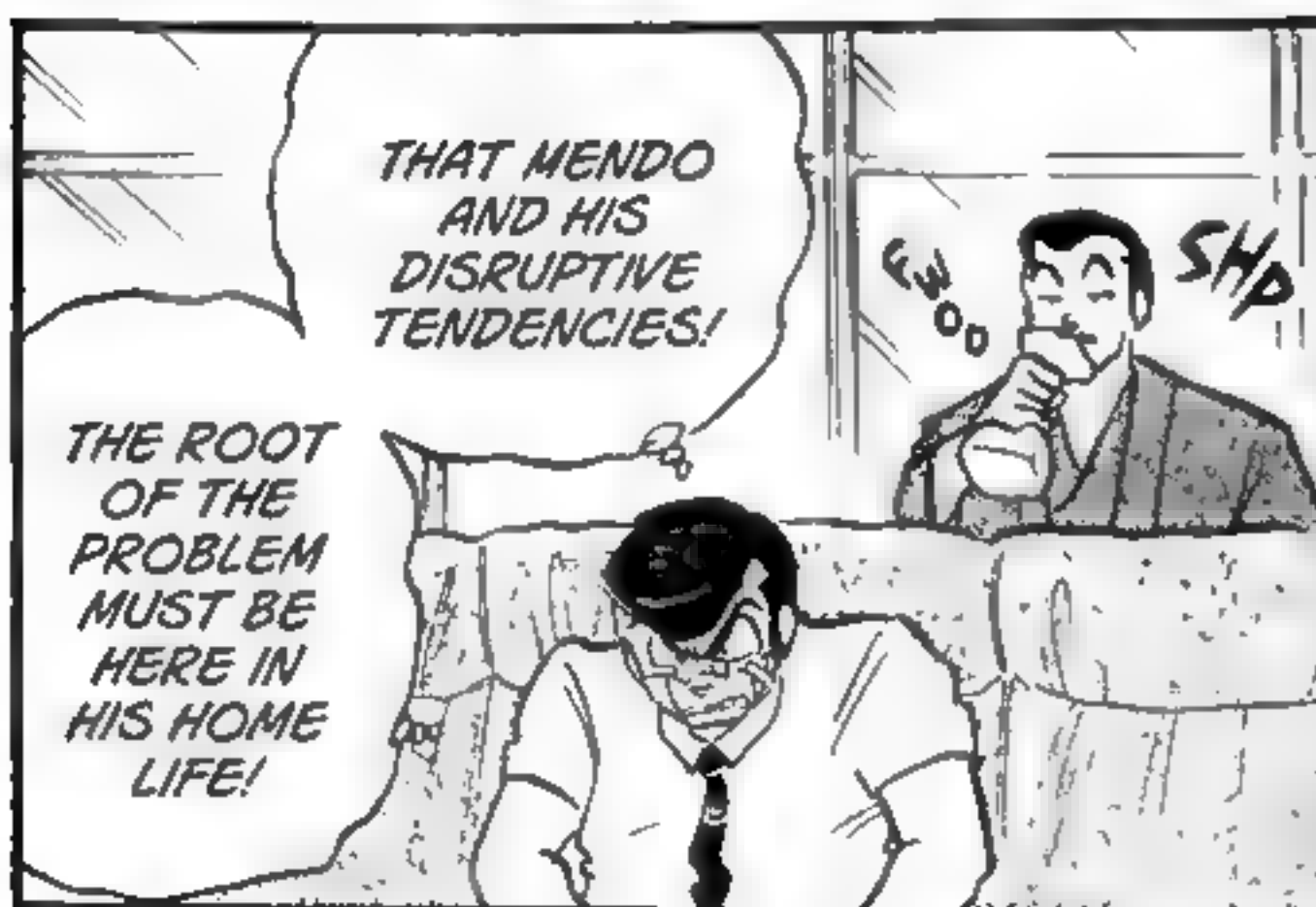


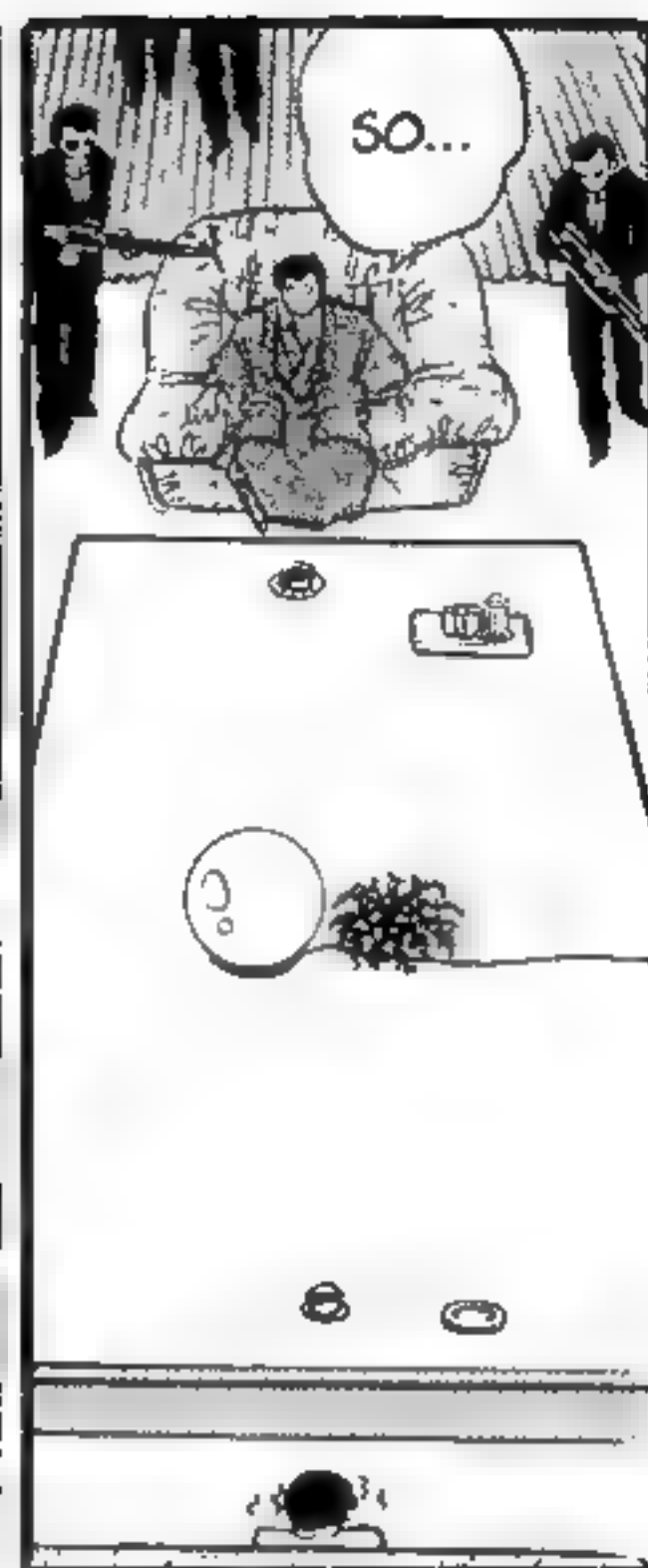




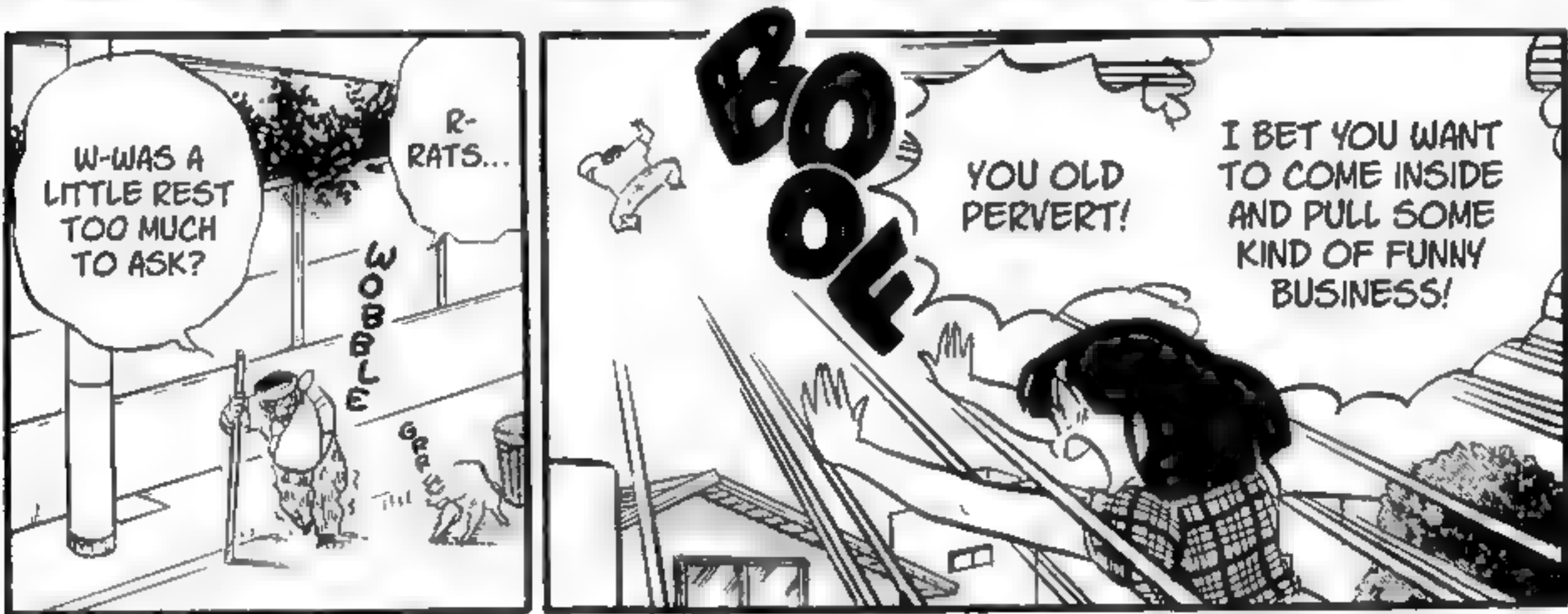


SHWOOM



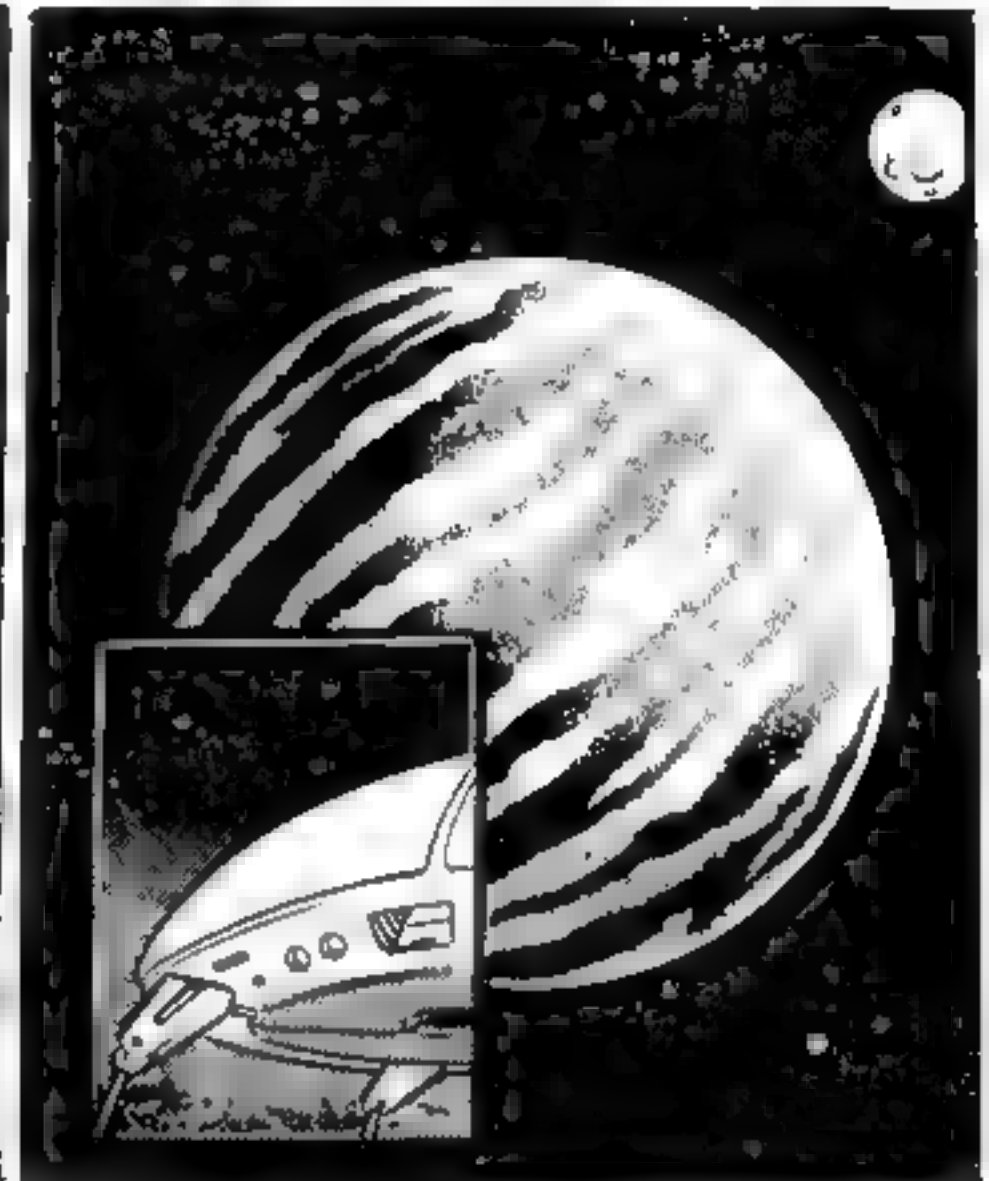
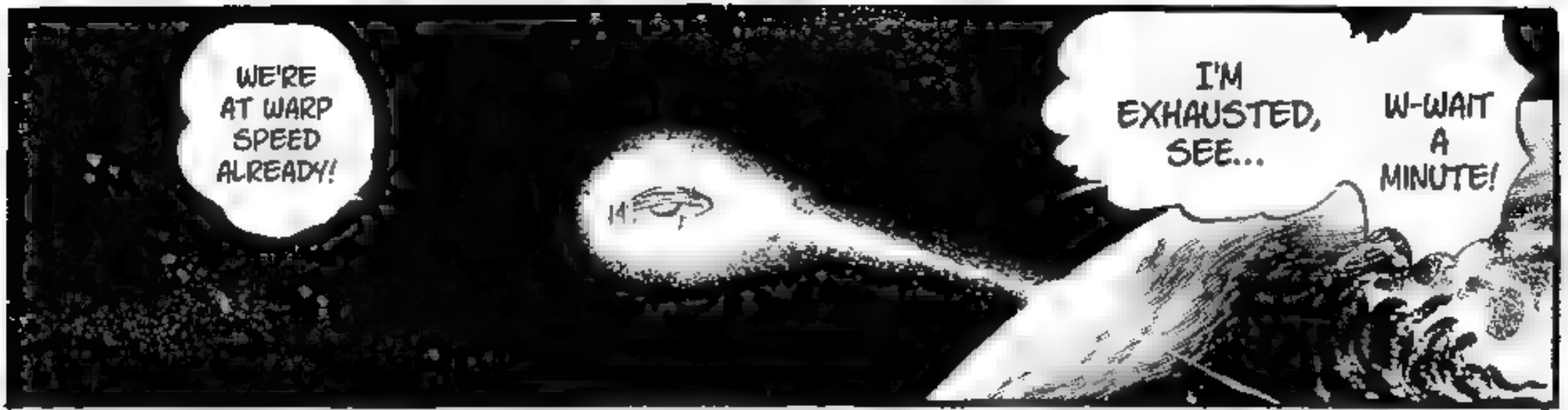










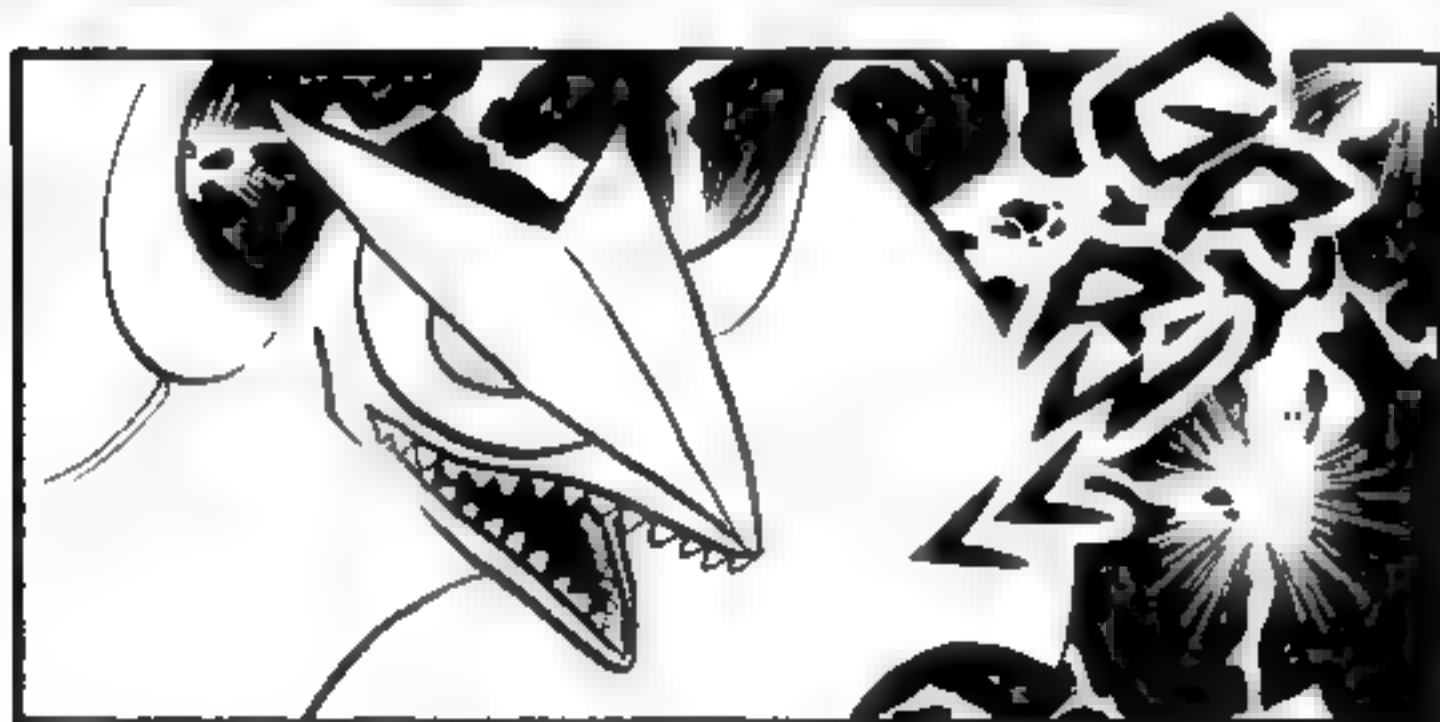
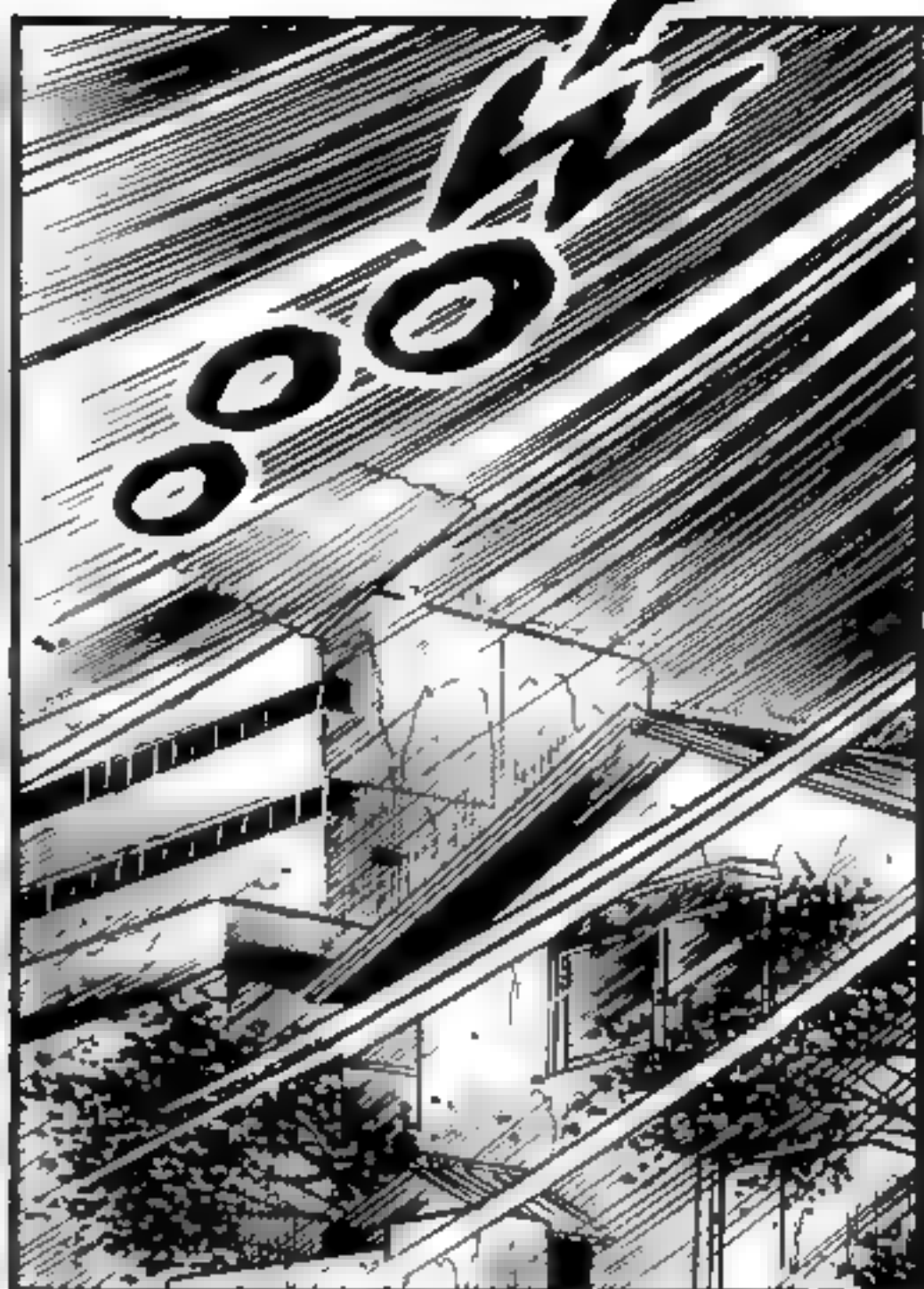






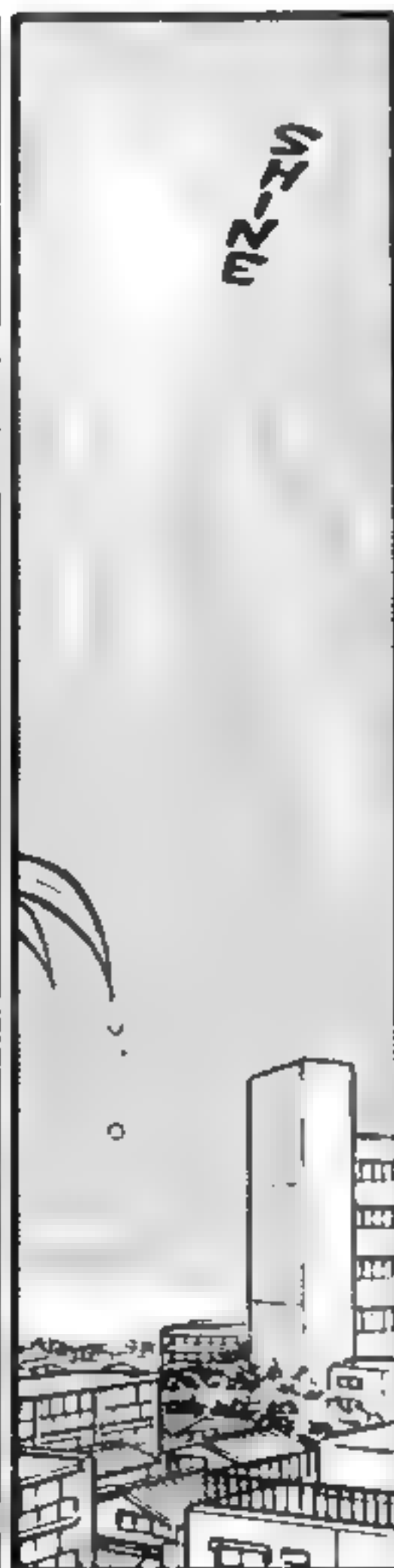
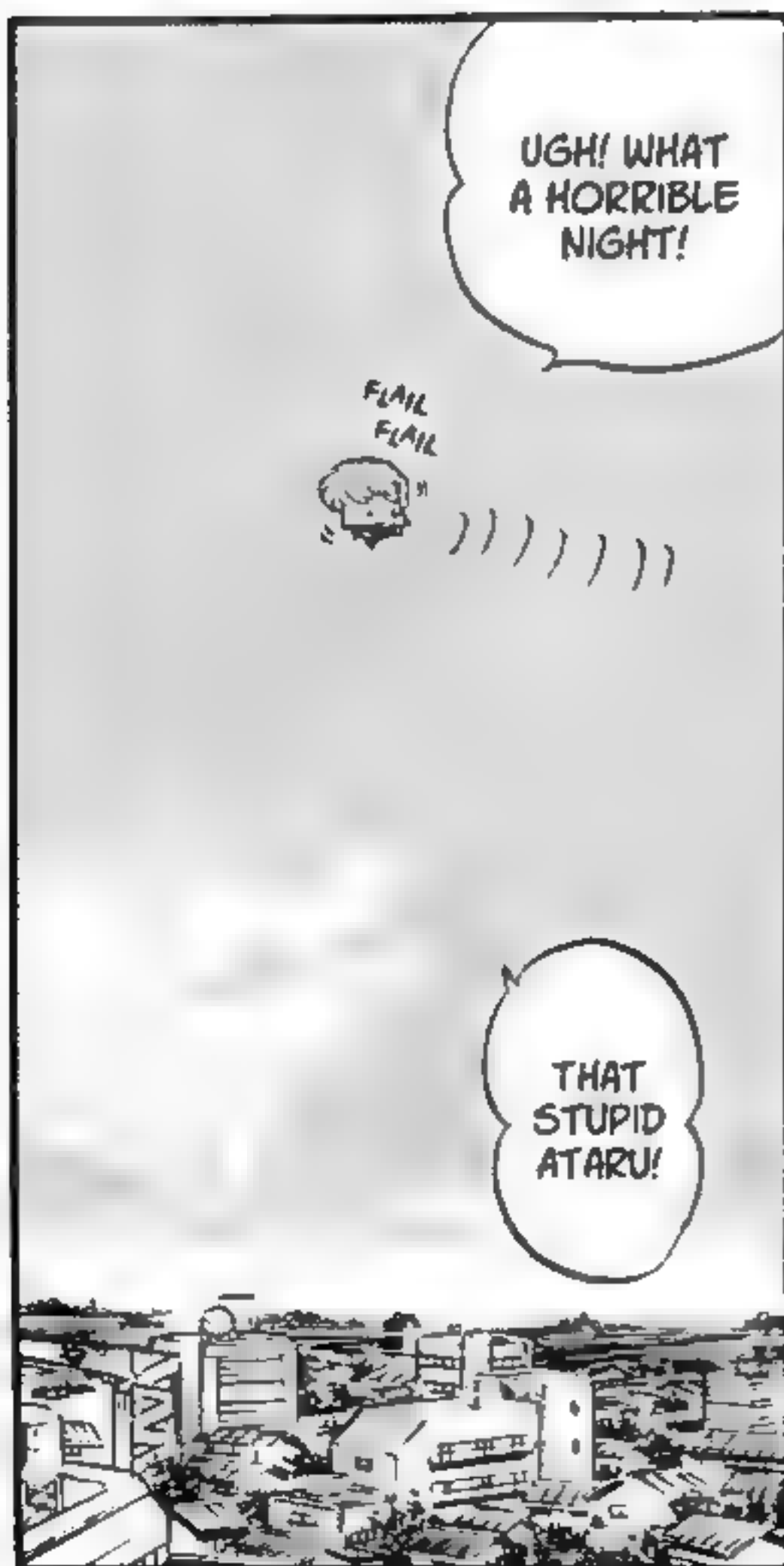
CHAPTER 21 : THE HAUNTED PARASOL

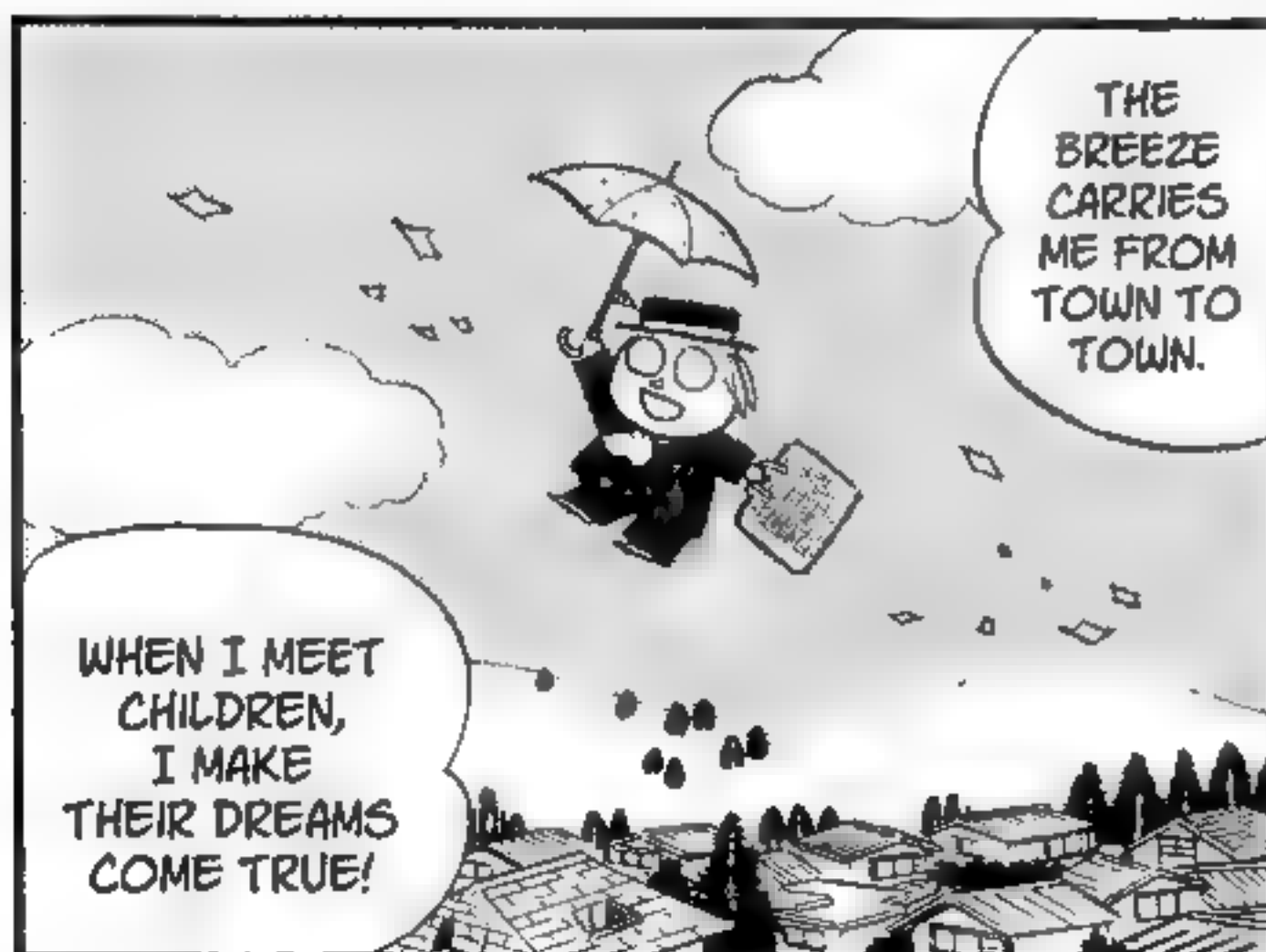
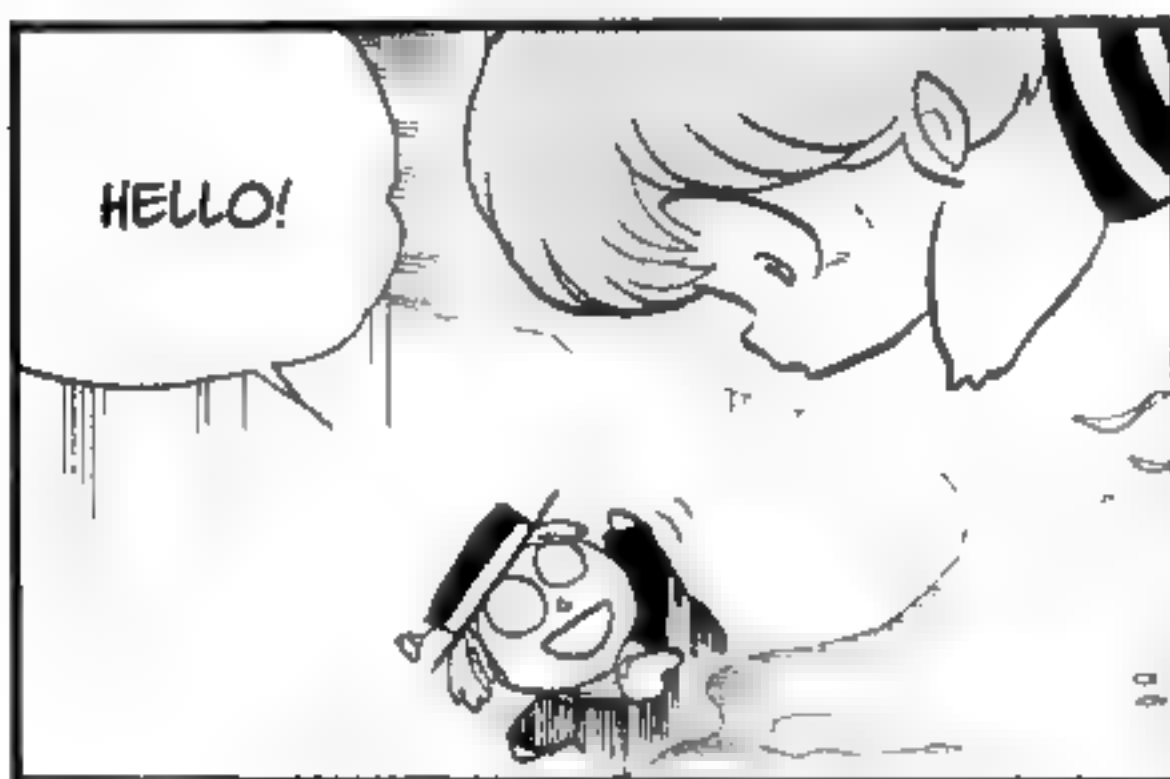
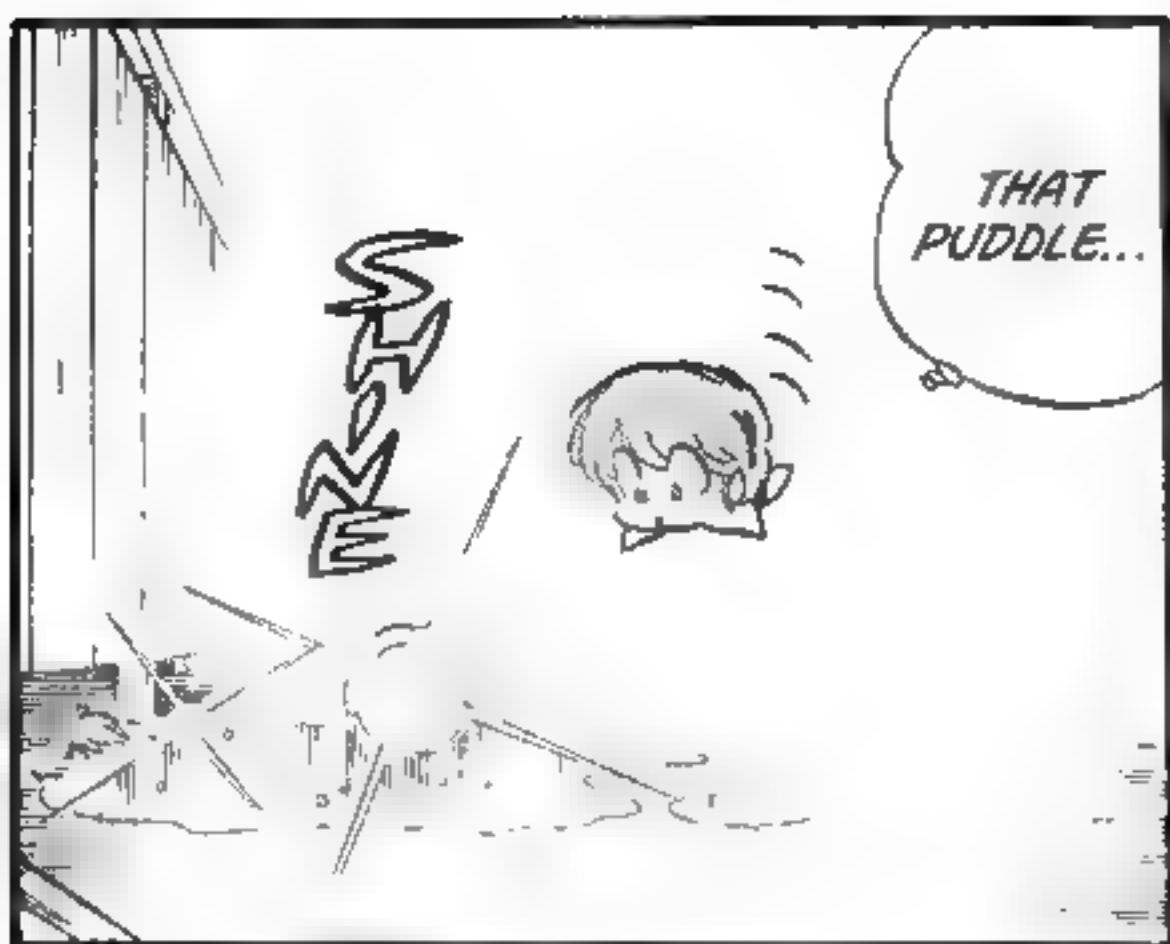




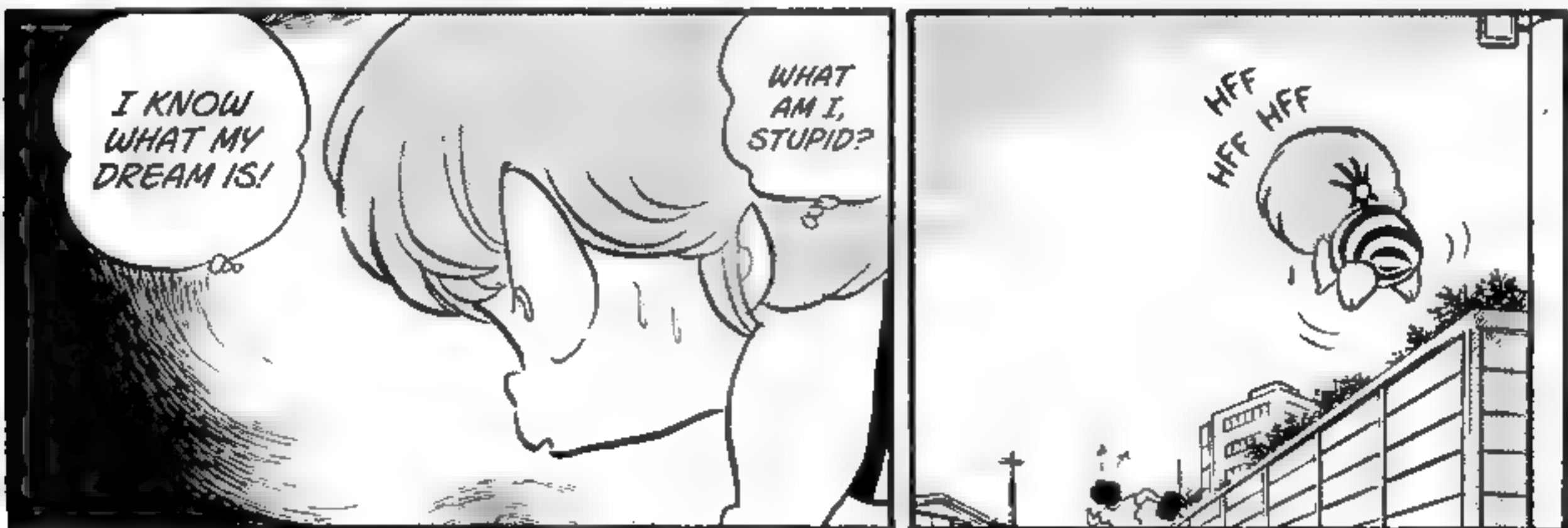
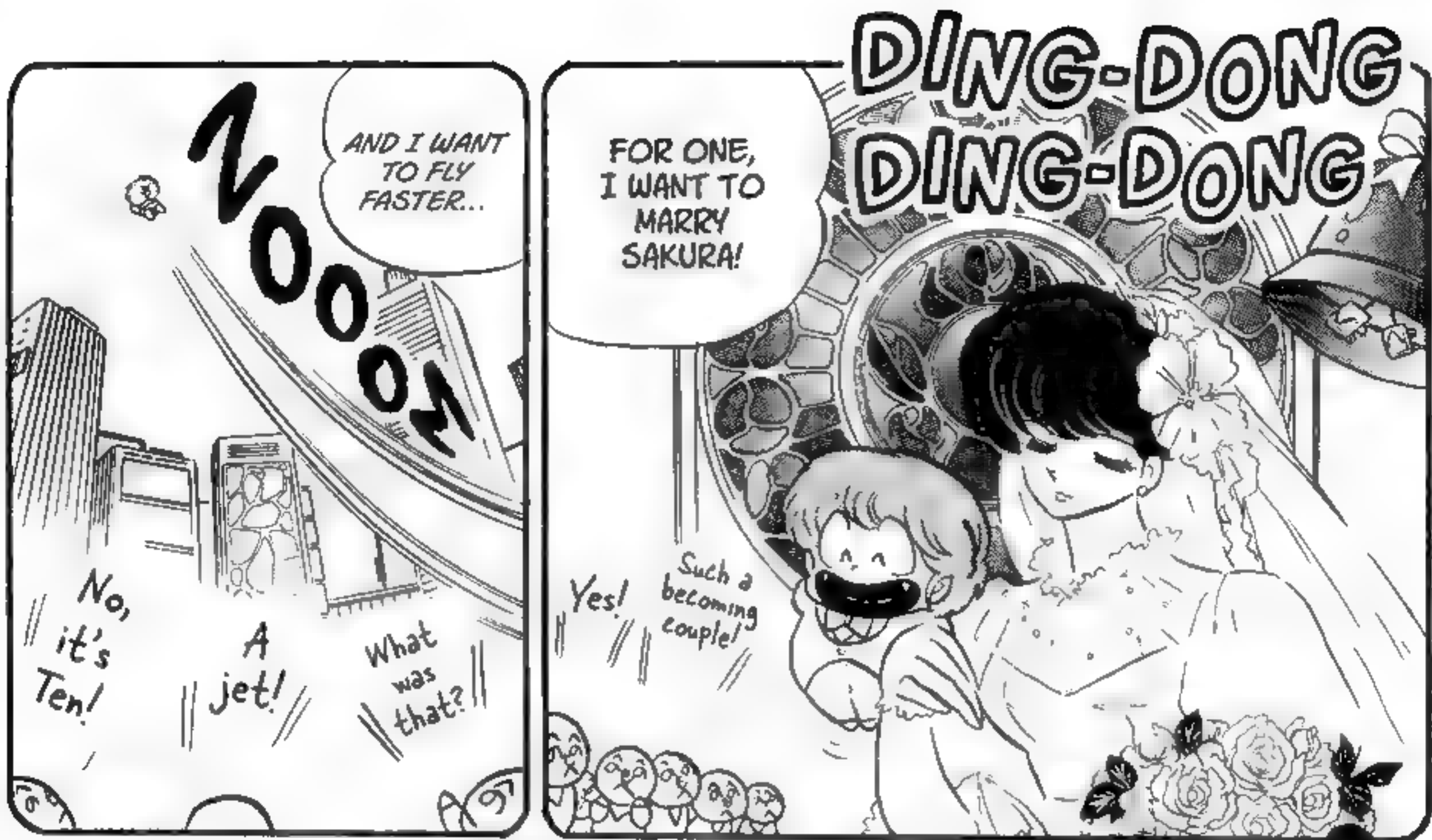
FWOOOOO

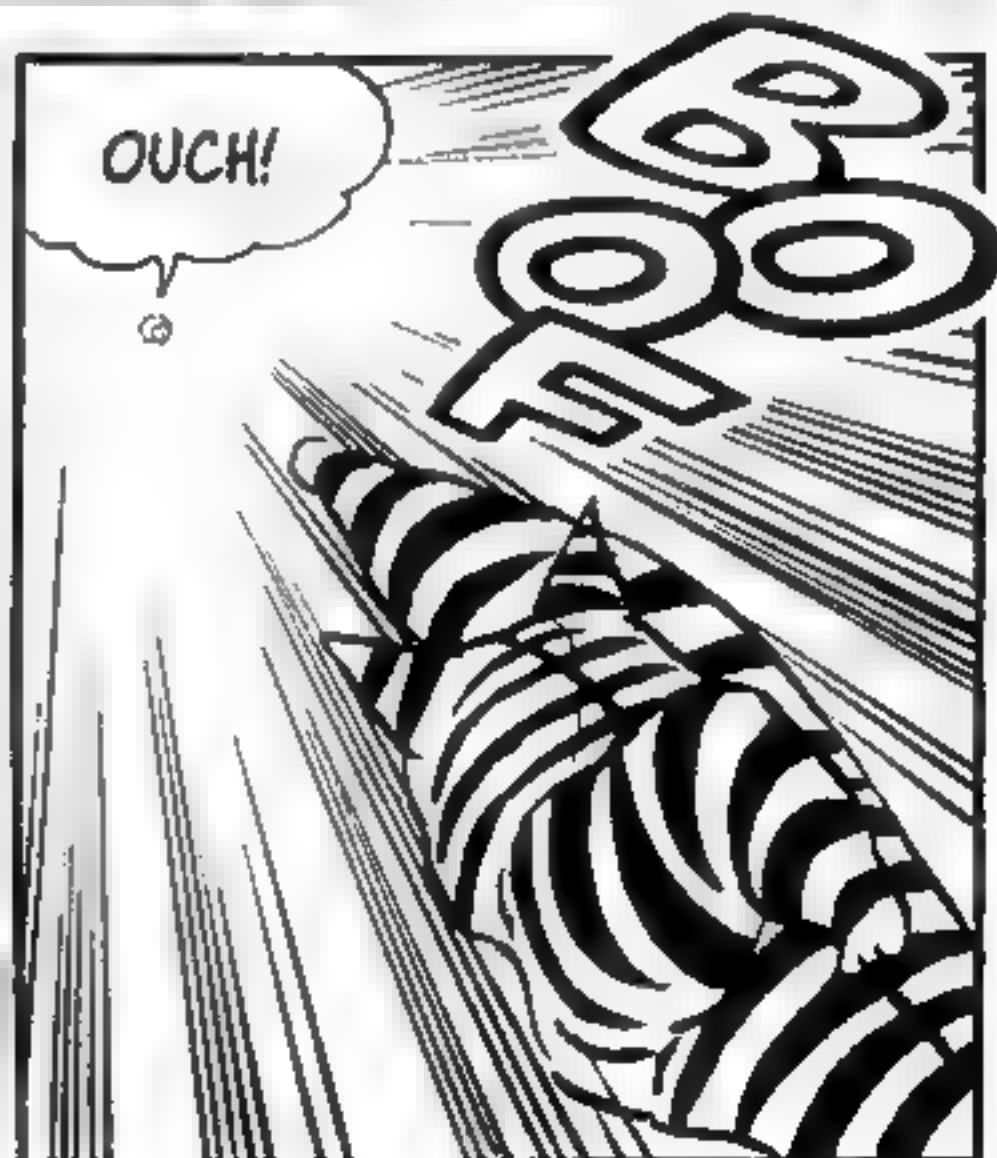
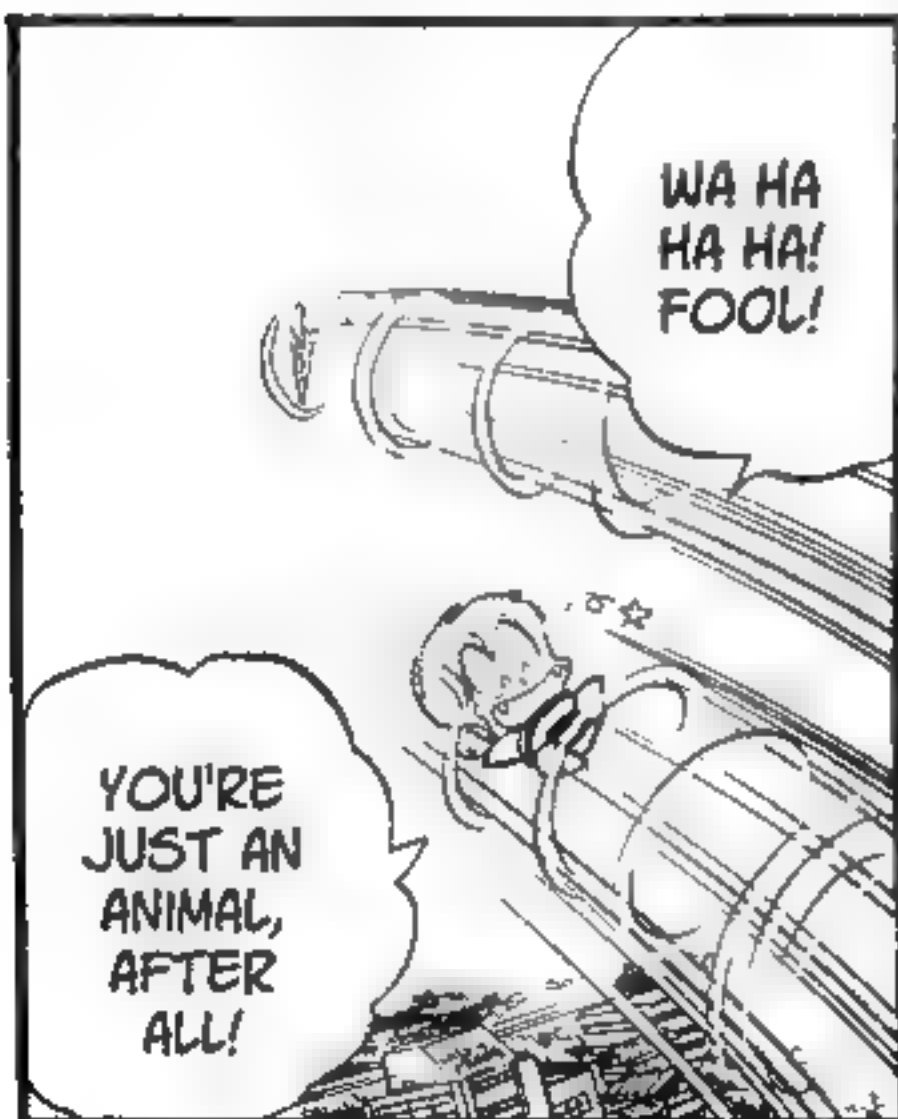
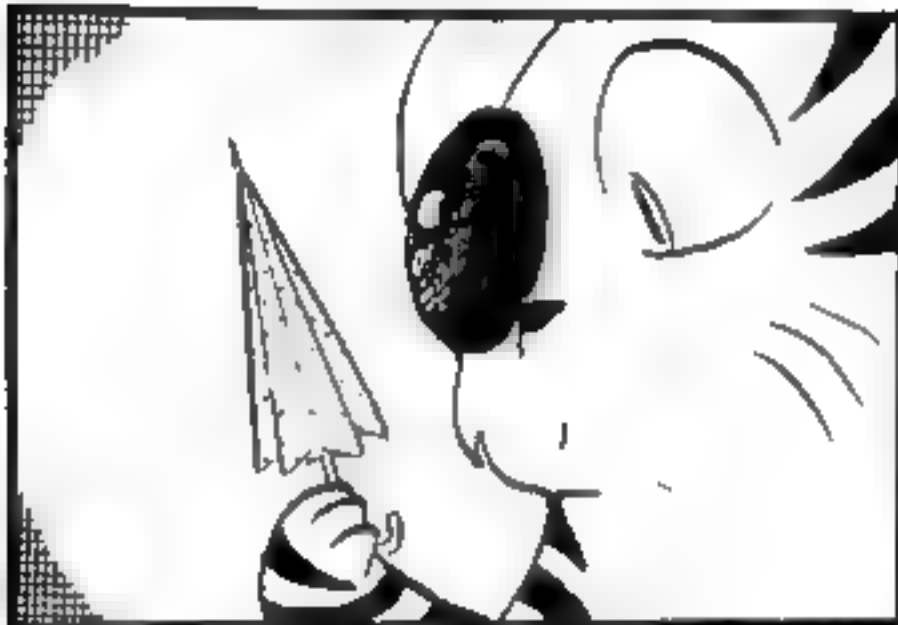
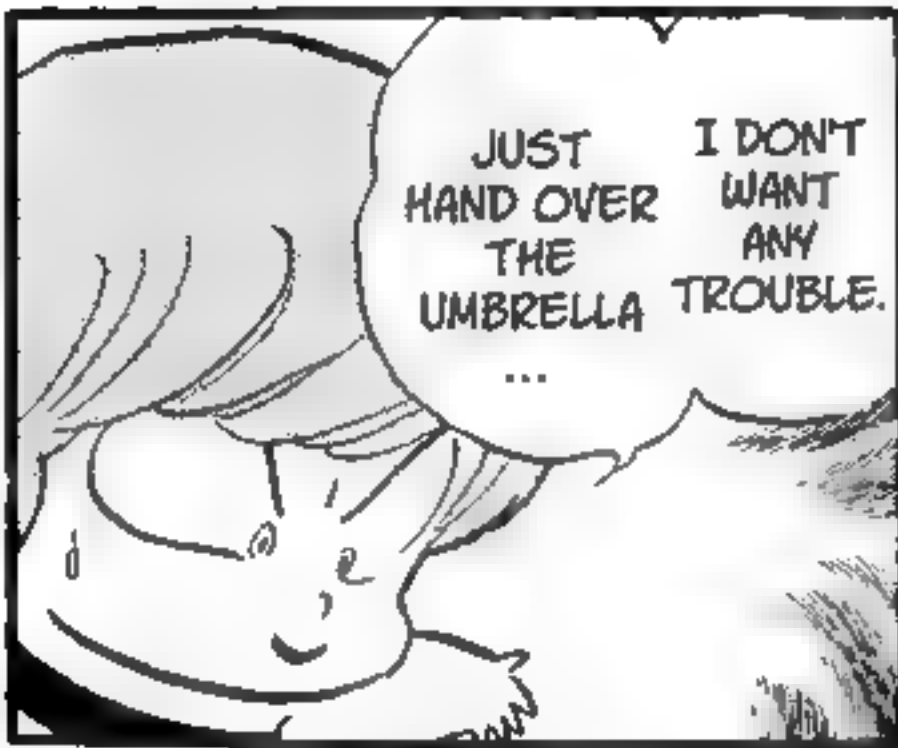


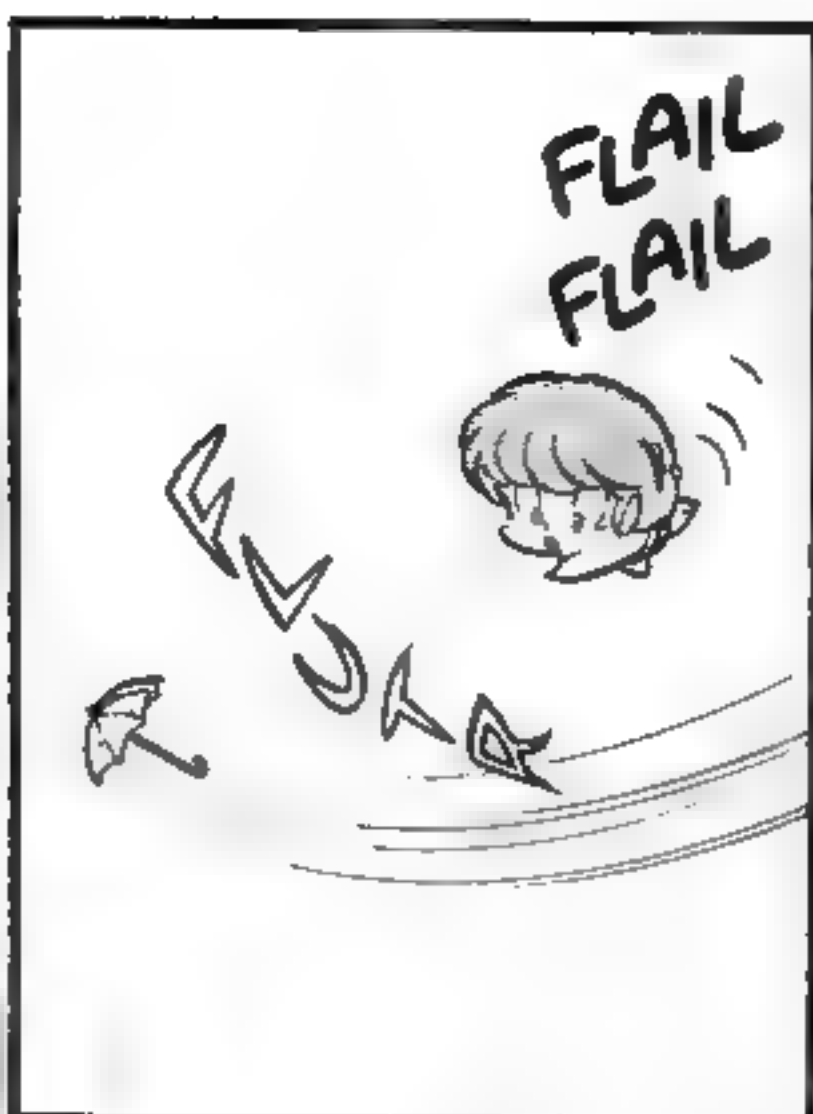


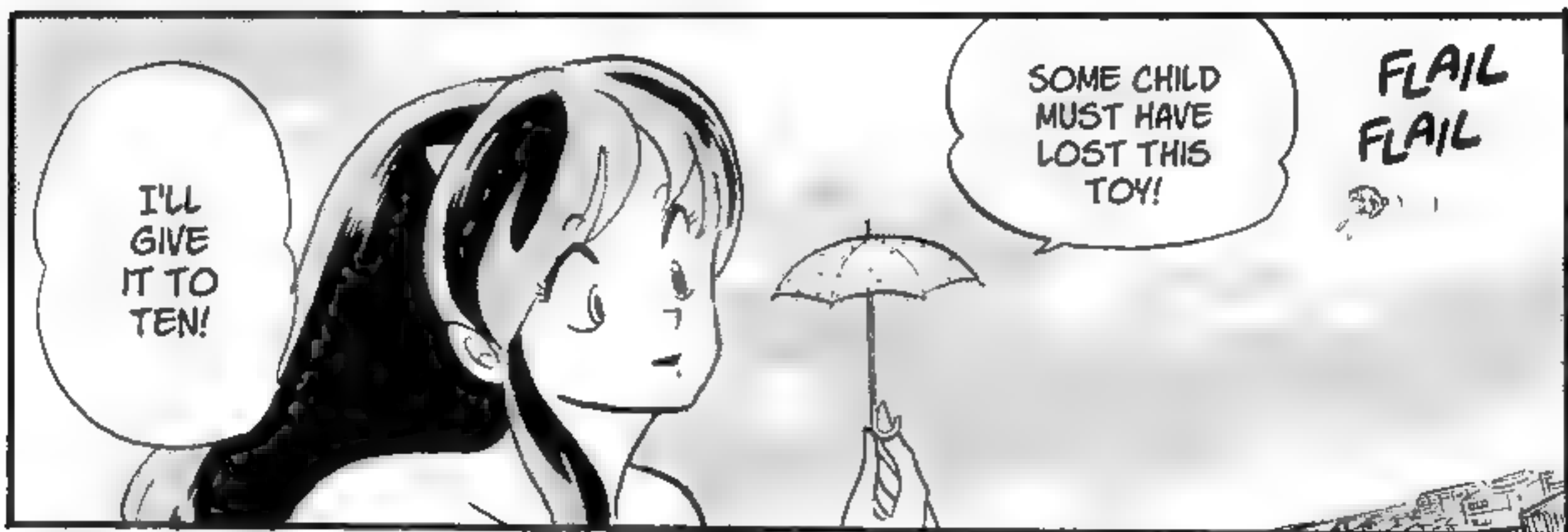


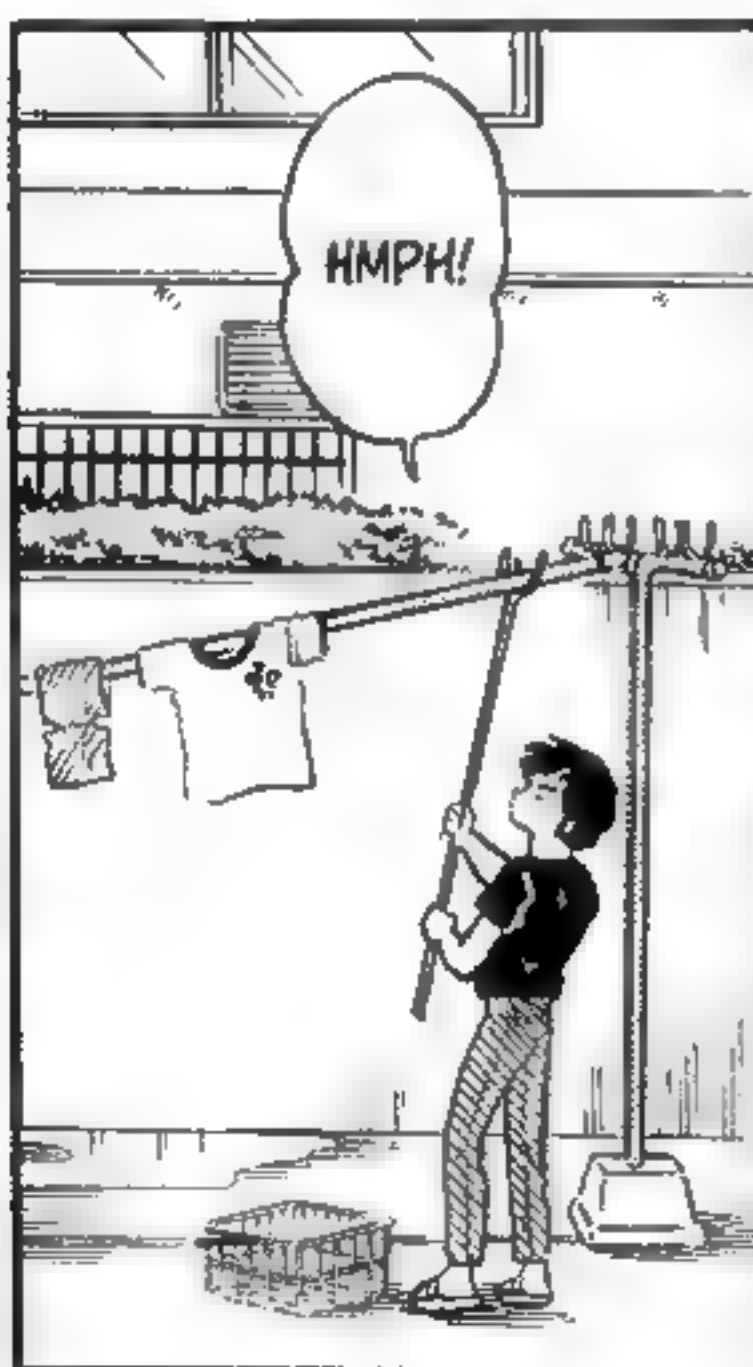
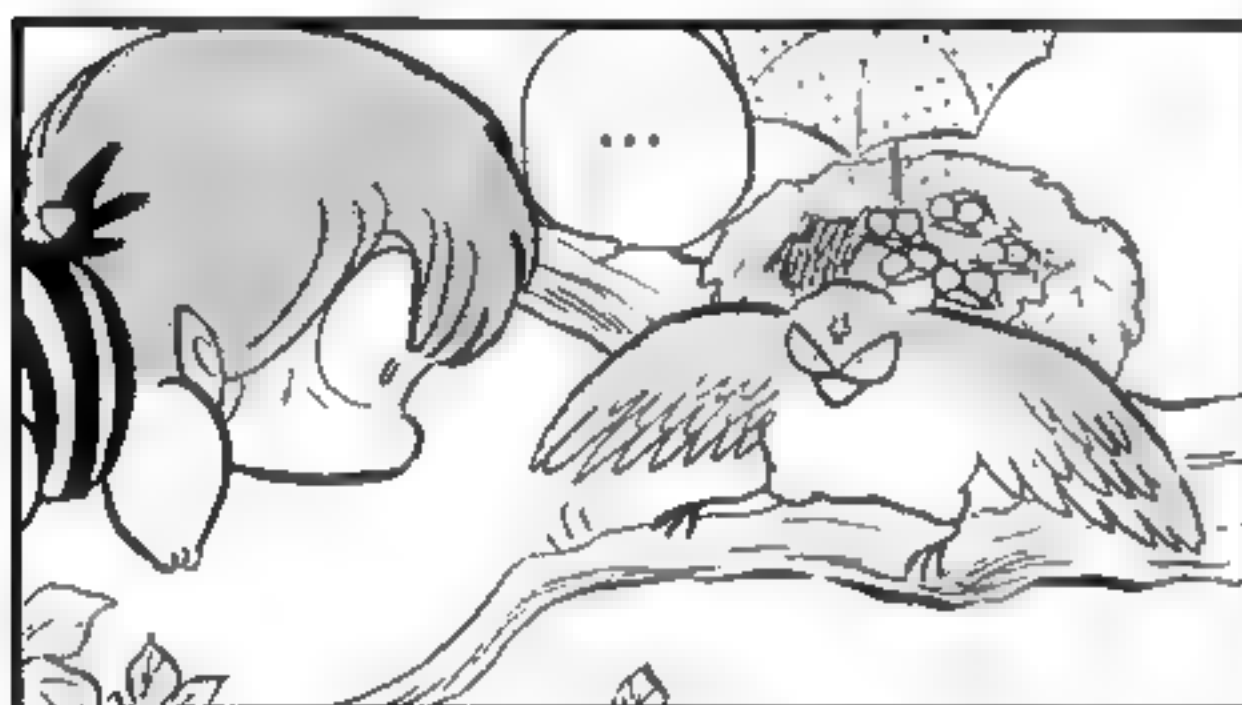


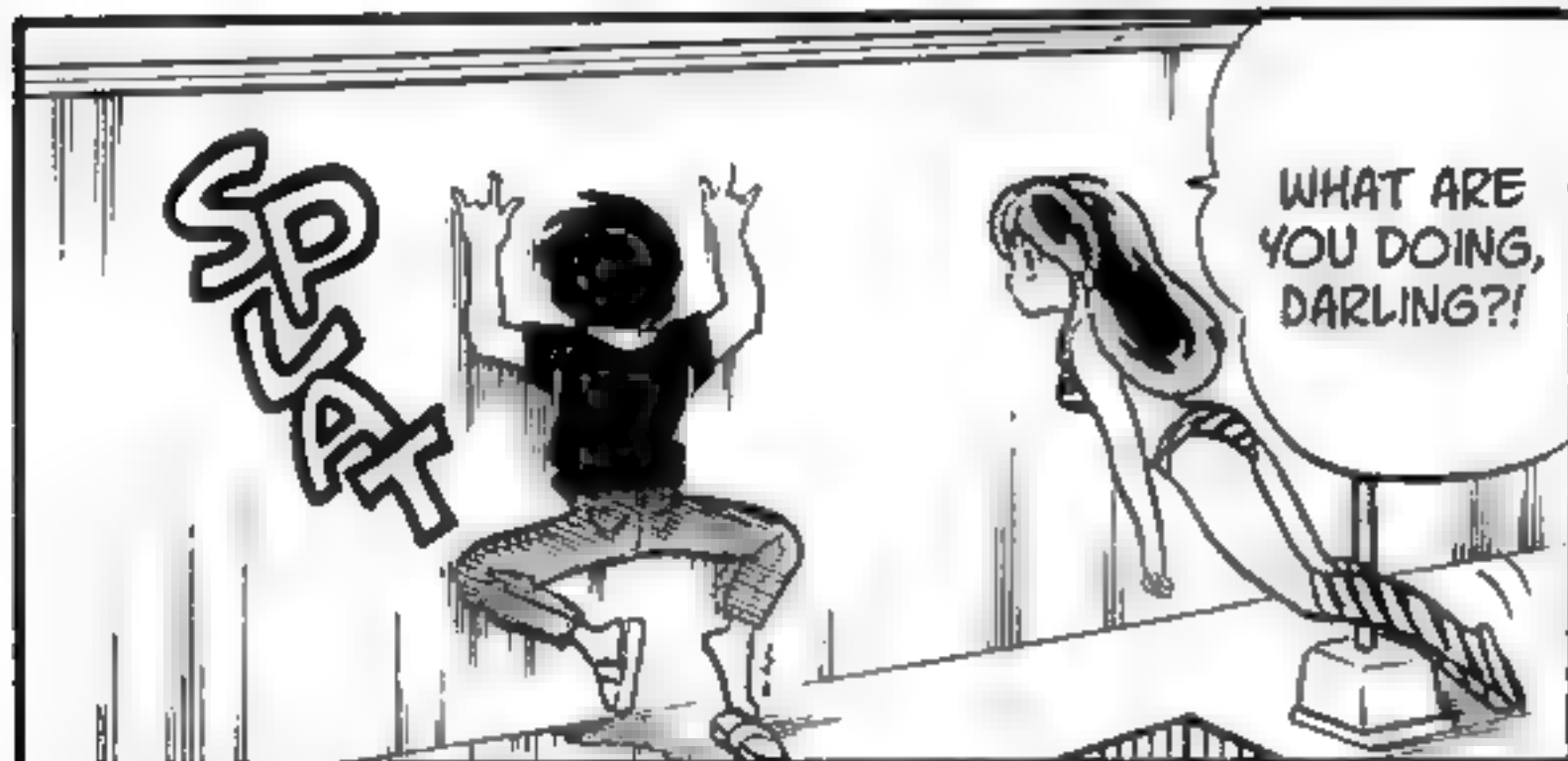


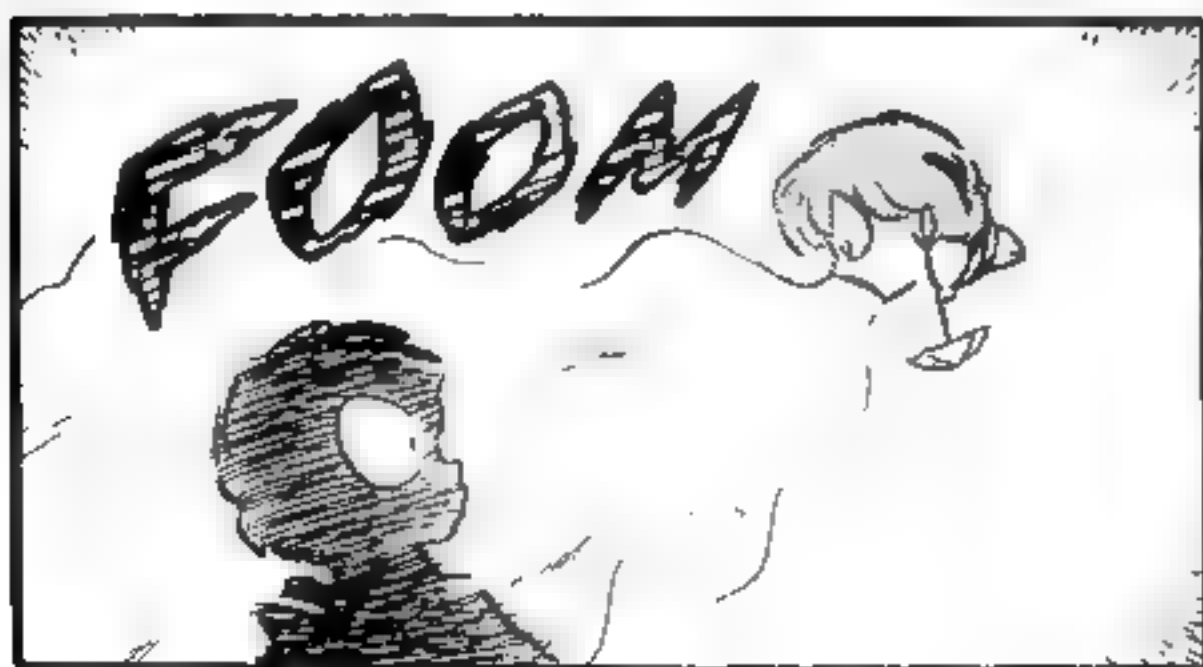
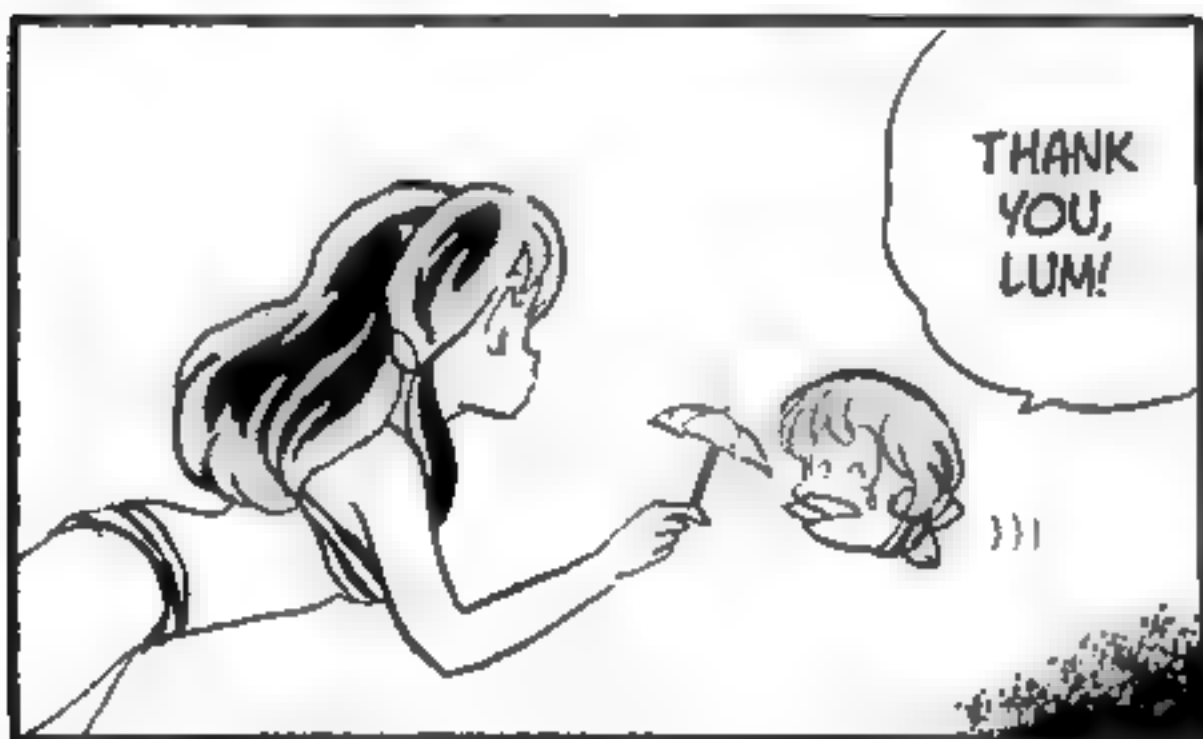


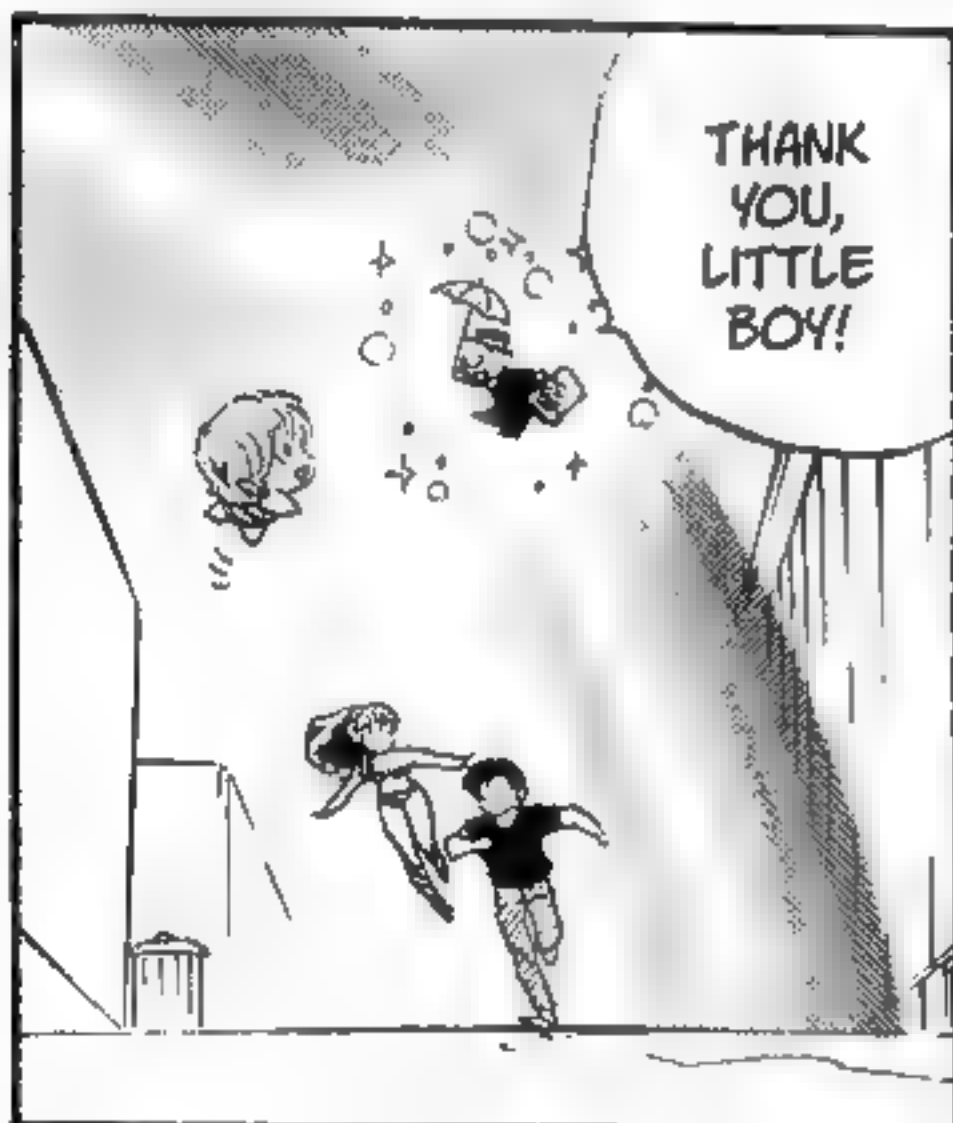
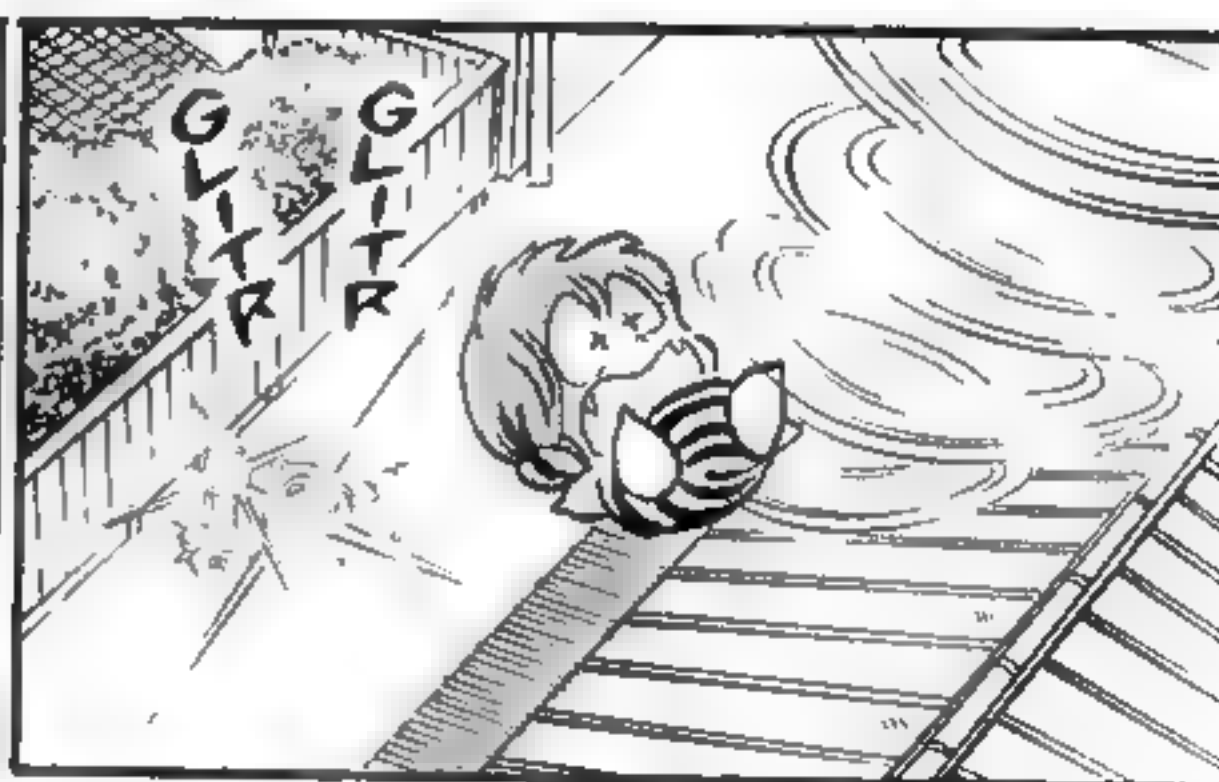


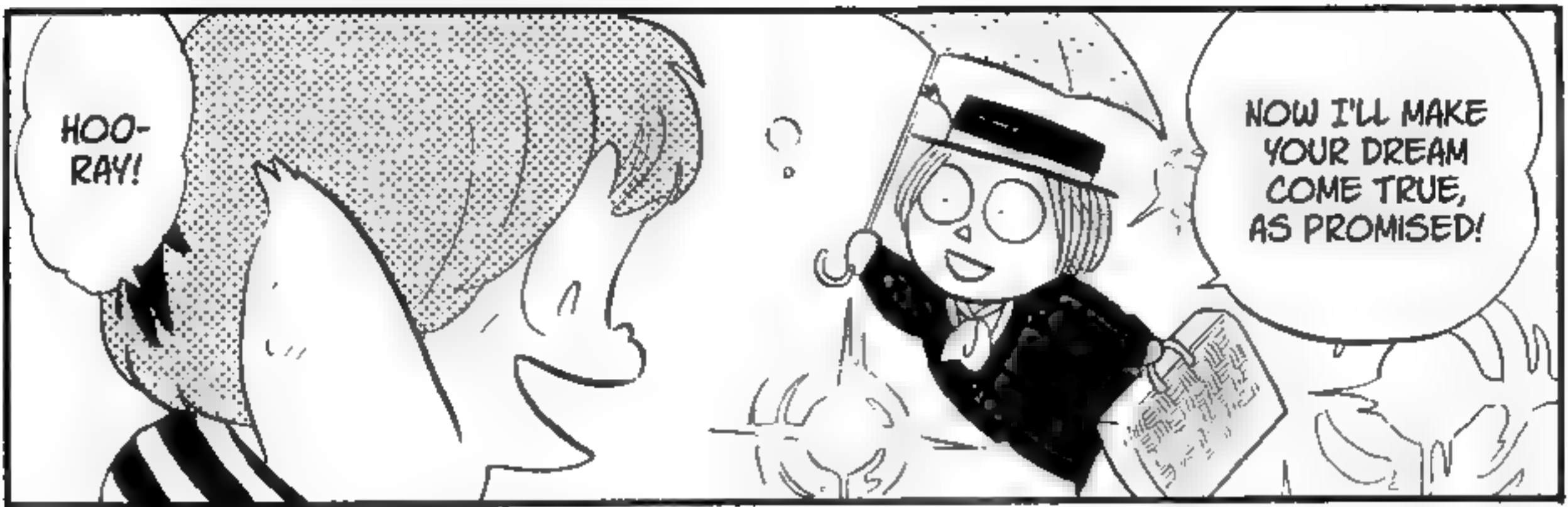


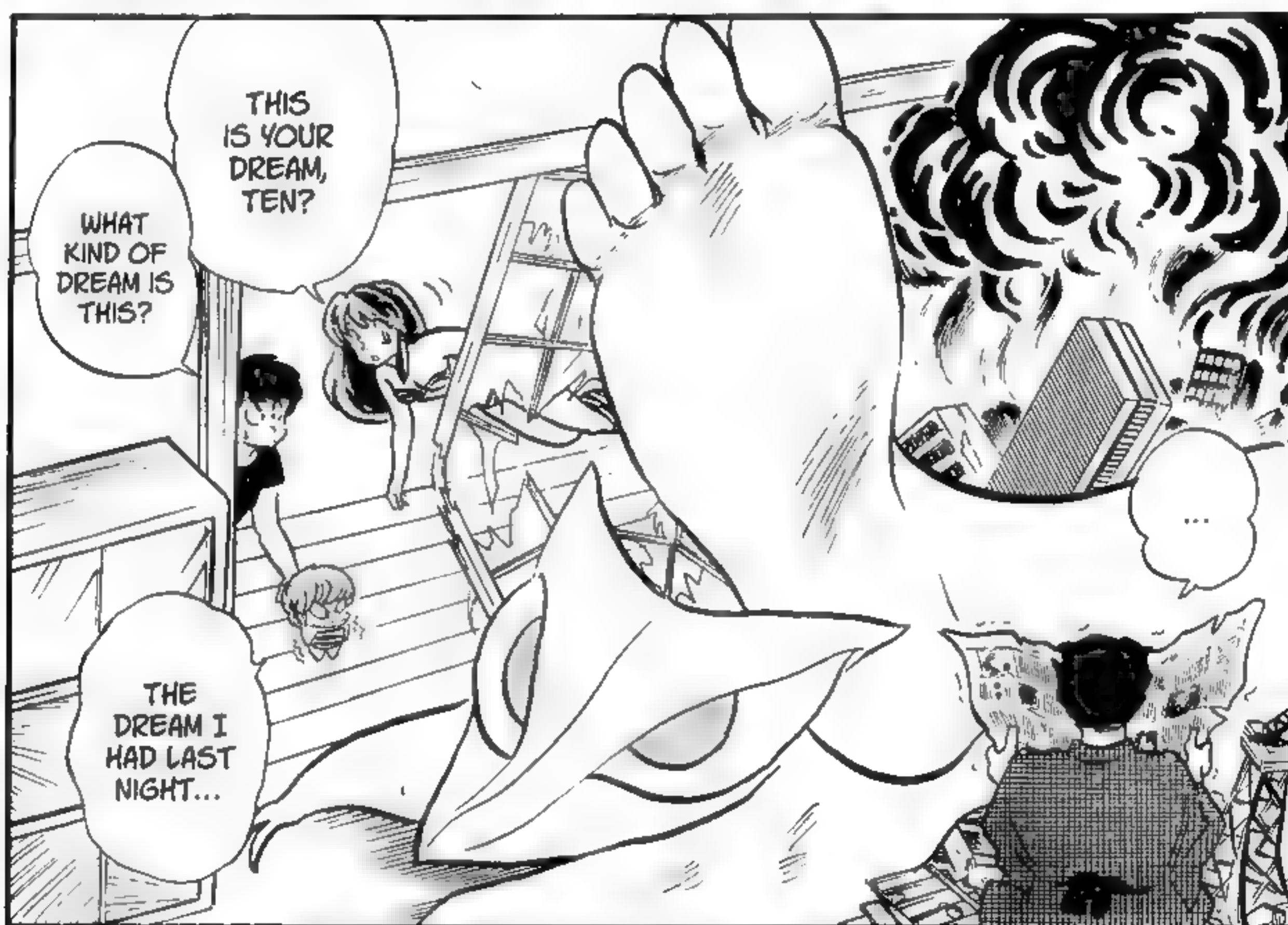






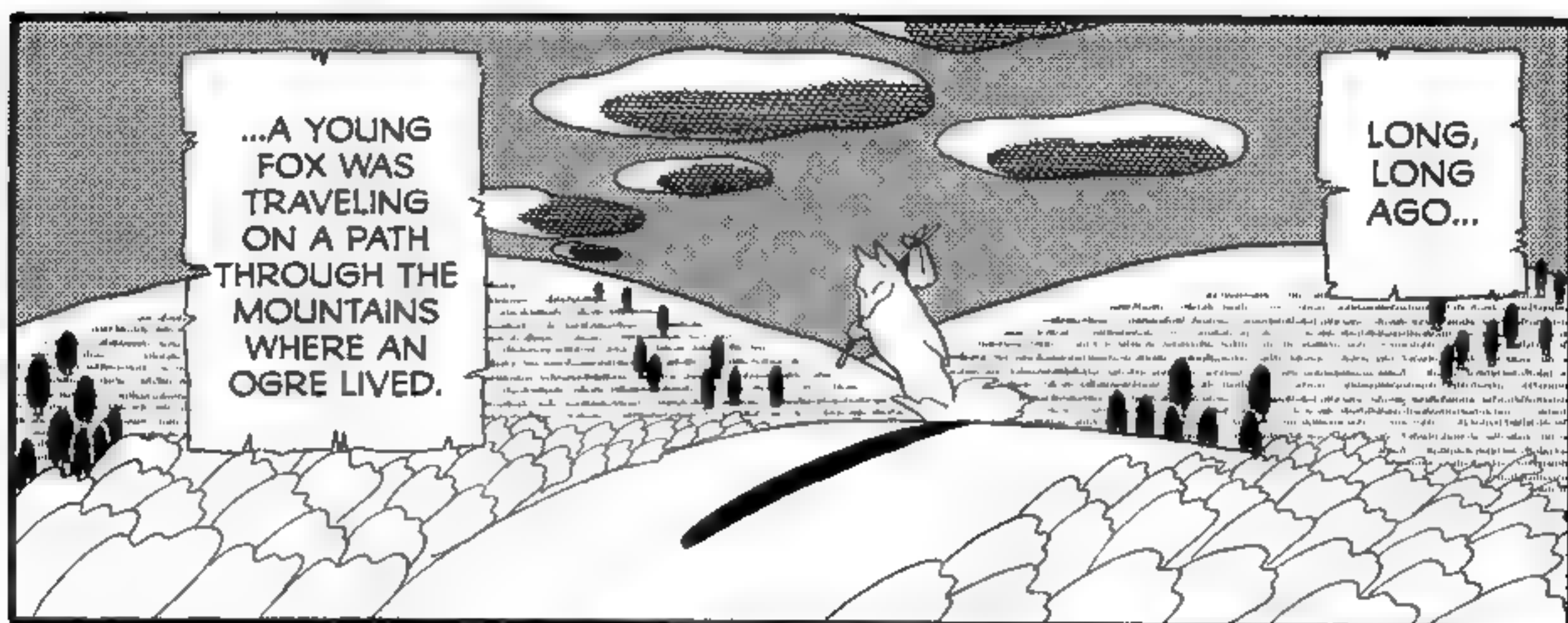






CHAPTER 22: THE GIRL IN THE PHOTOGRAPH







THE FOX
FELT
SORRY
FOR THE
GIRL...

...THE
CURSE
WILL BE
BROKEN!

IF YOU GET
THE OGRE GOOD
AND ANGRY AND
SQUEEZE ITS
HORNS...



THE FOX
GOT THE
OGRE
GOOD AND
ANGRY...

GOON!

OAF!

FAT
SHOULDERS!

OUTIE
BELLY
BUTTON!

SCOUN-
DREL!

GOOD-
FOR-
NOTHING!



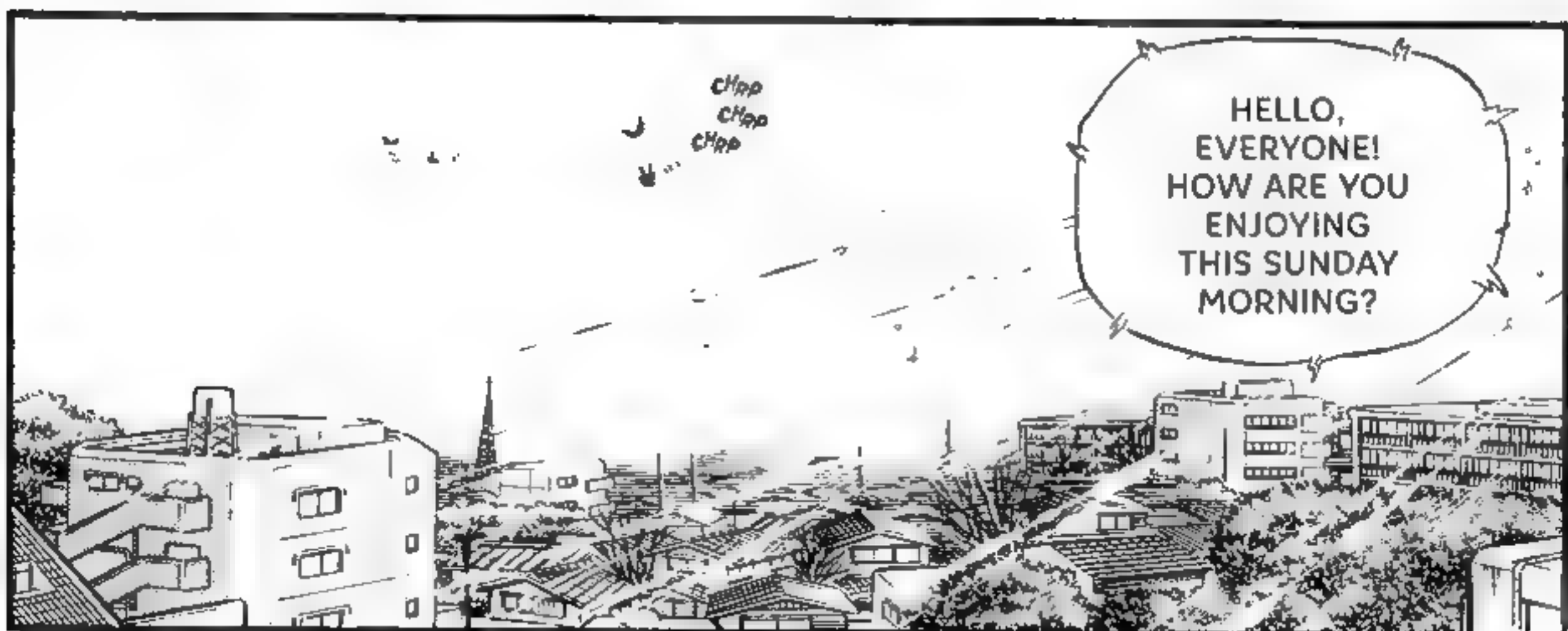
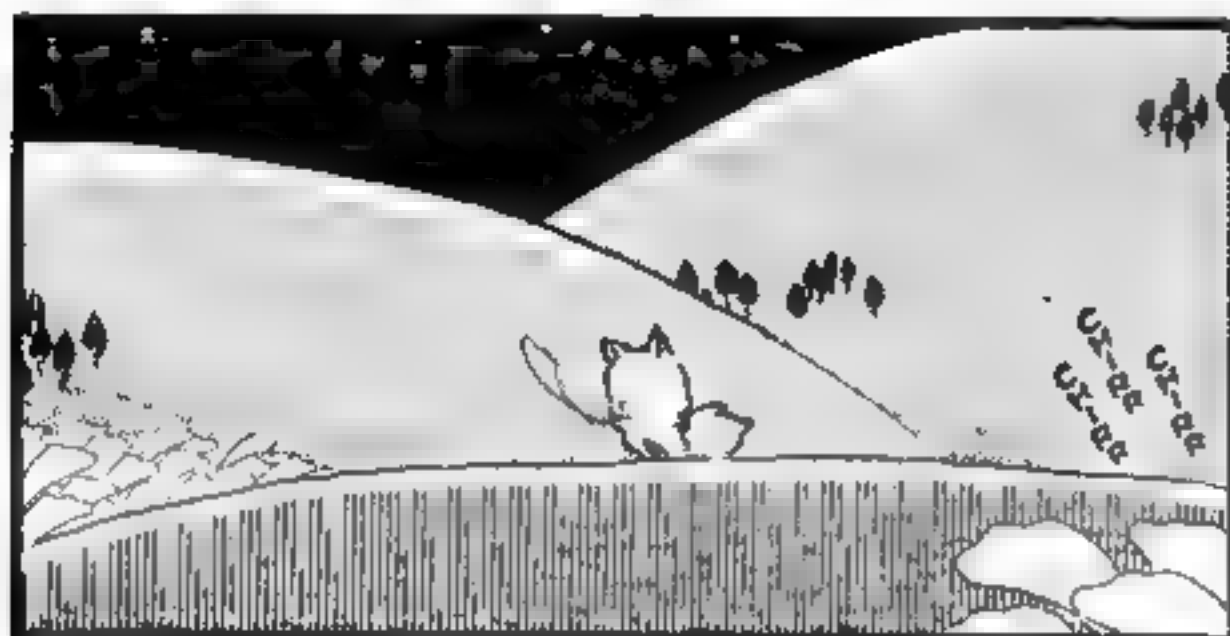
SKN

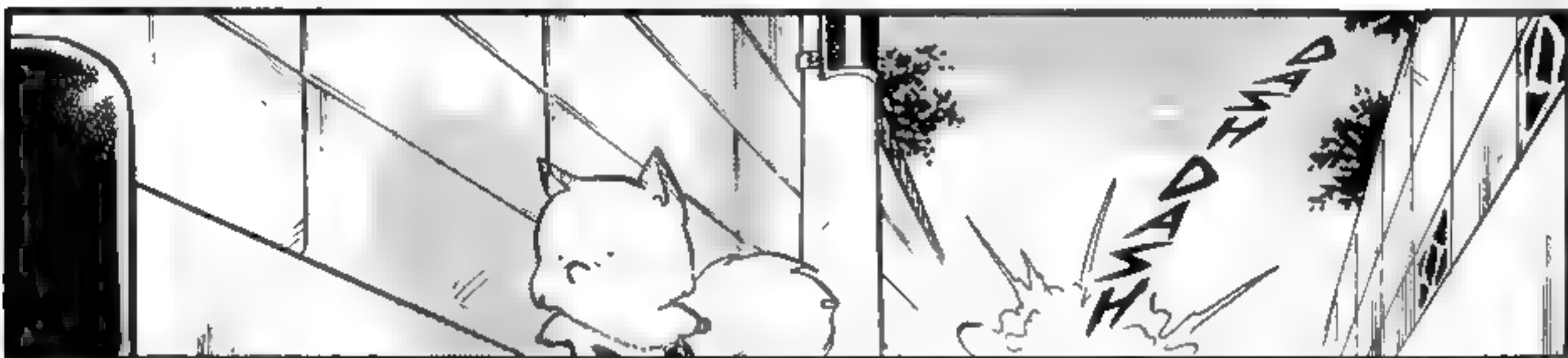
AND
AFTER A
TREMEN-
DOUS
BATTLE...

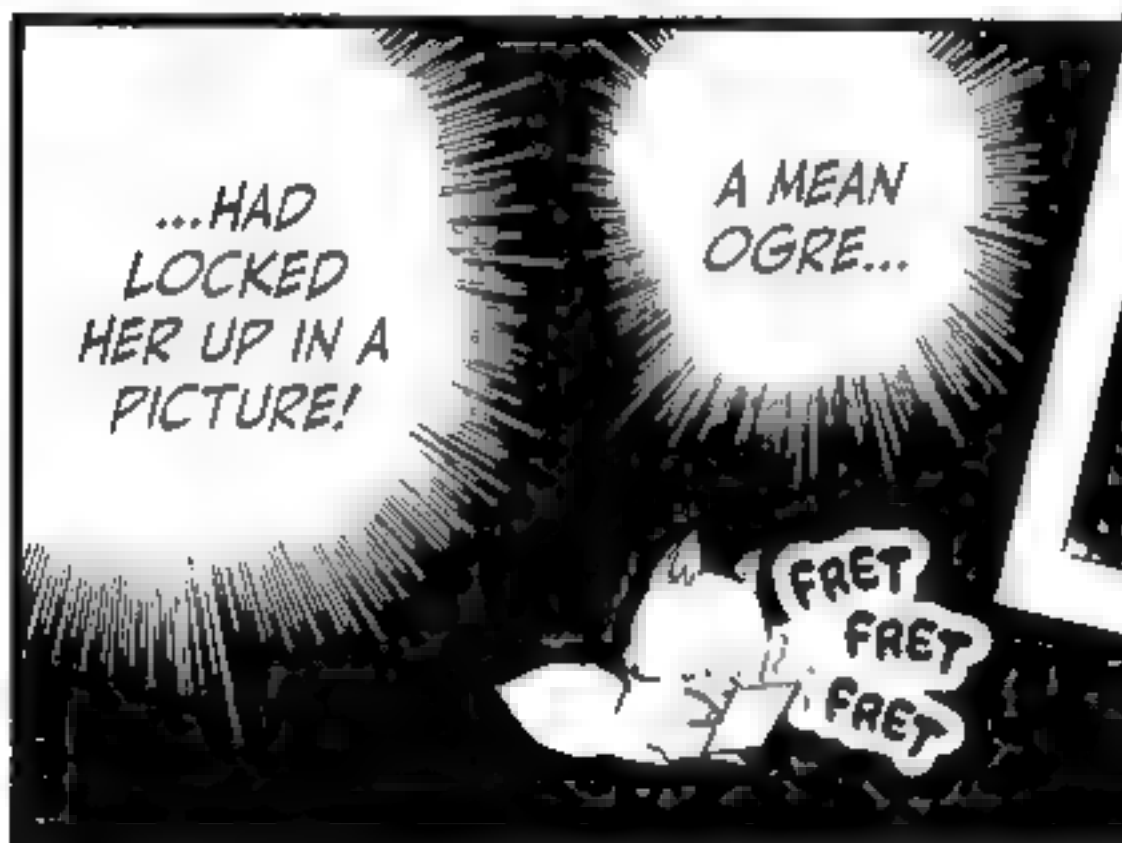


THE GIRL
WAS
SAVED!









...HAD
LOCKED
HER UP IN A
PICTURE!

A MEAN
OGRE...

FRET
FRET
FRET



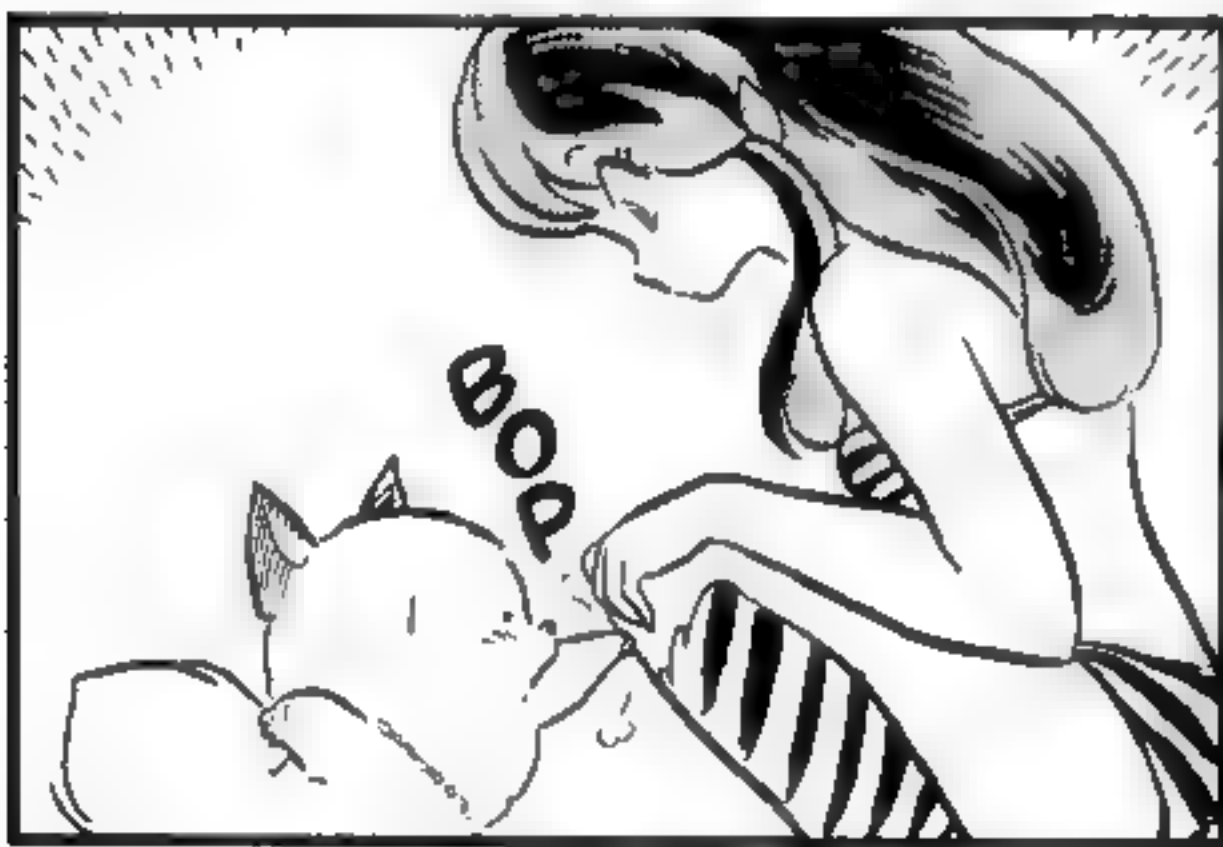
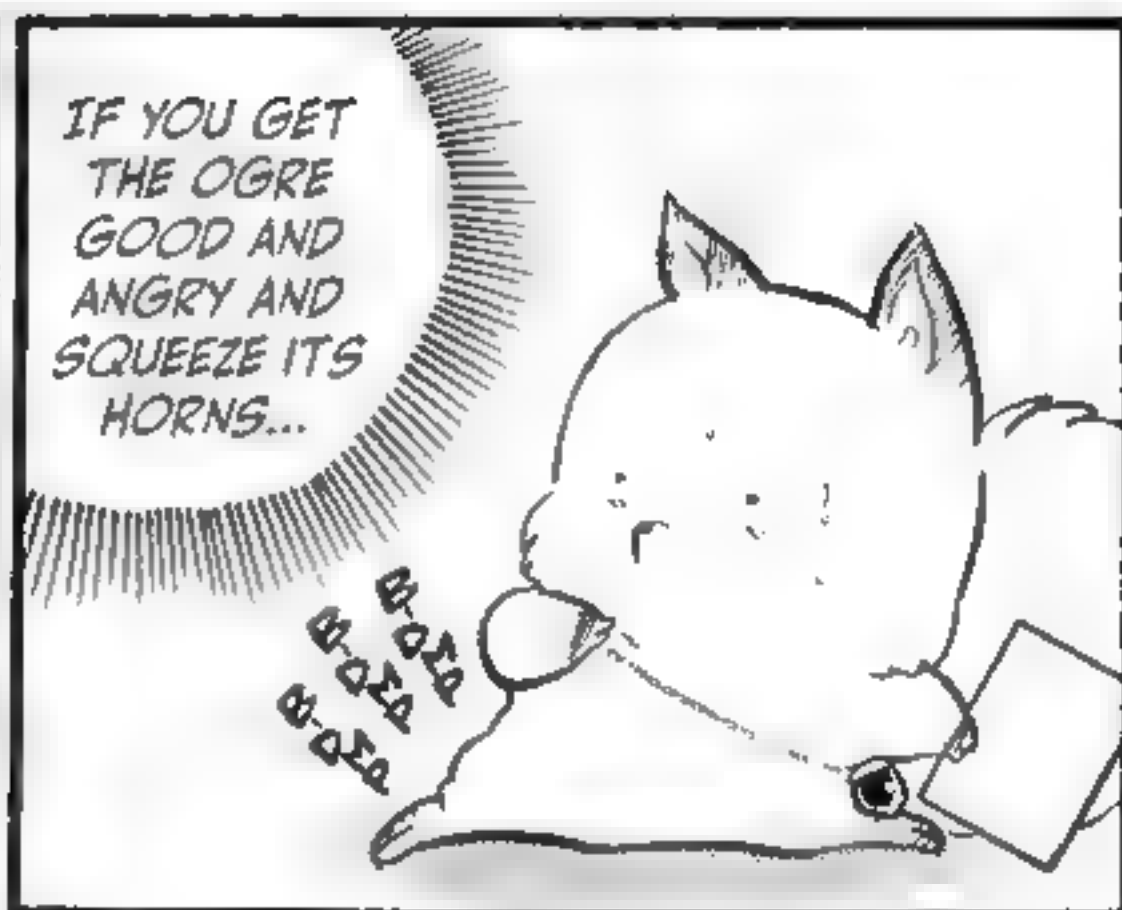
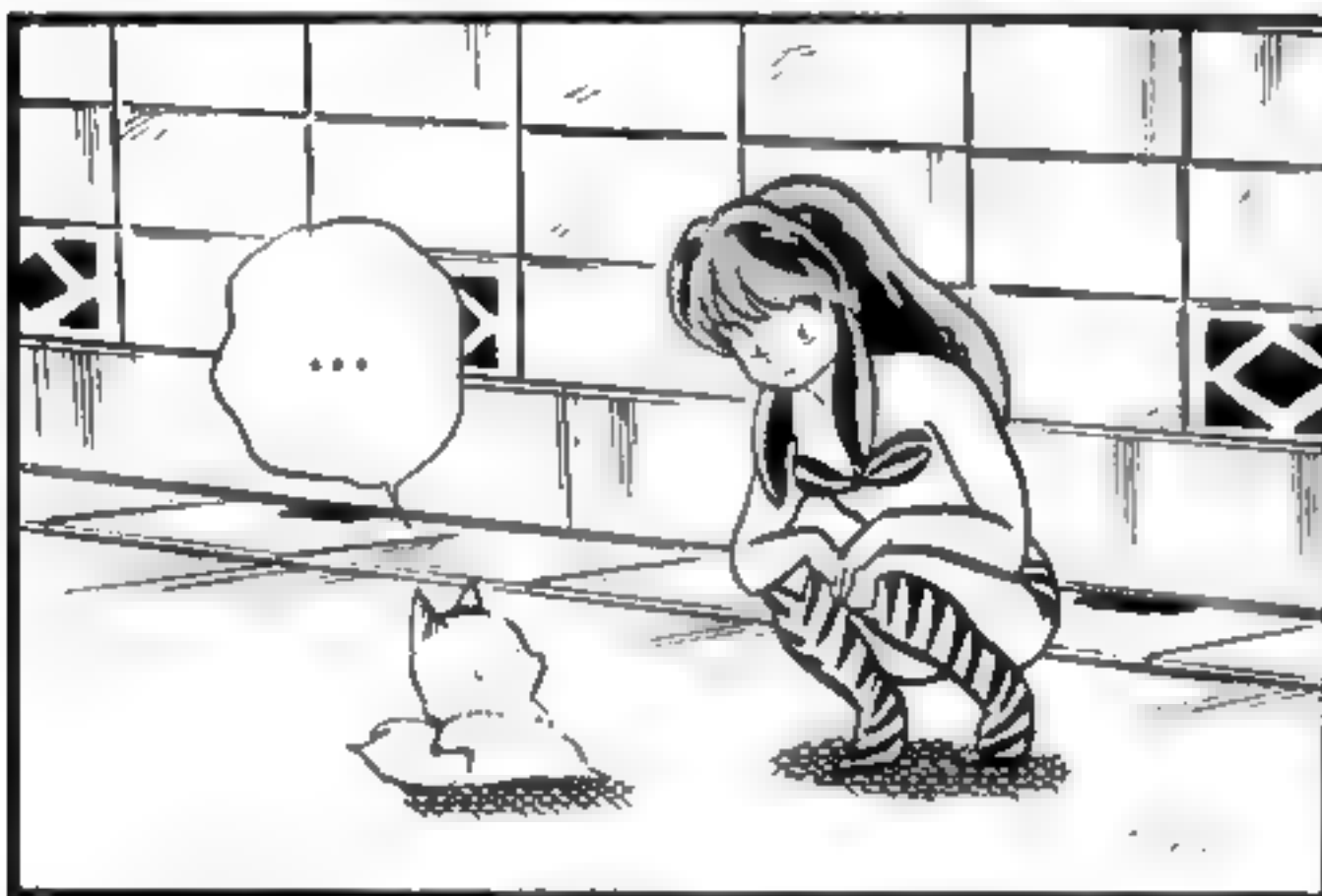
ARE YOU
HERE
FOR A
VISIT?

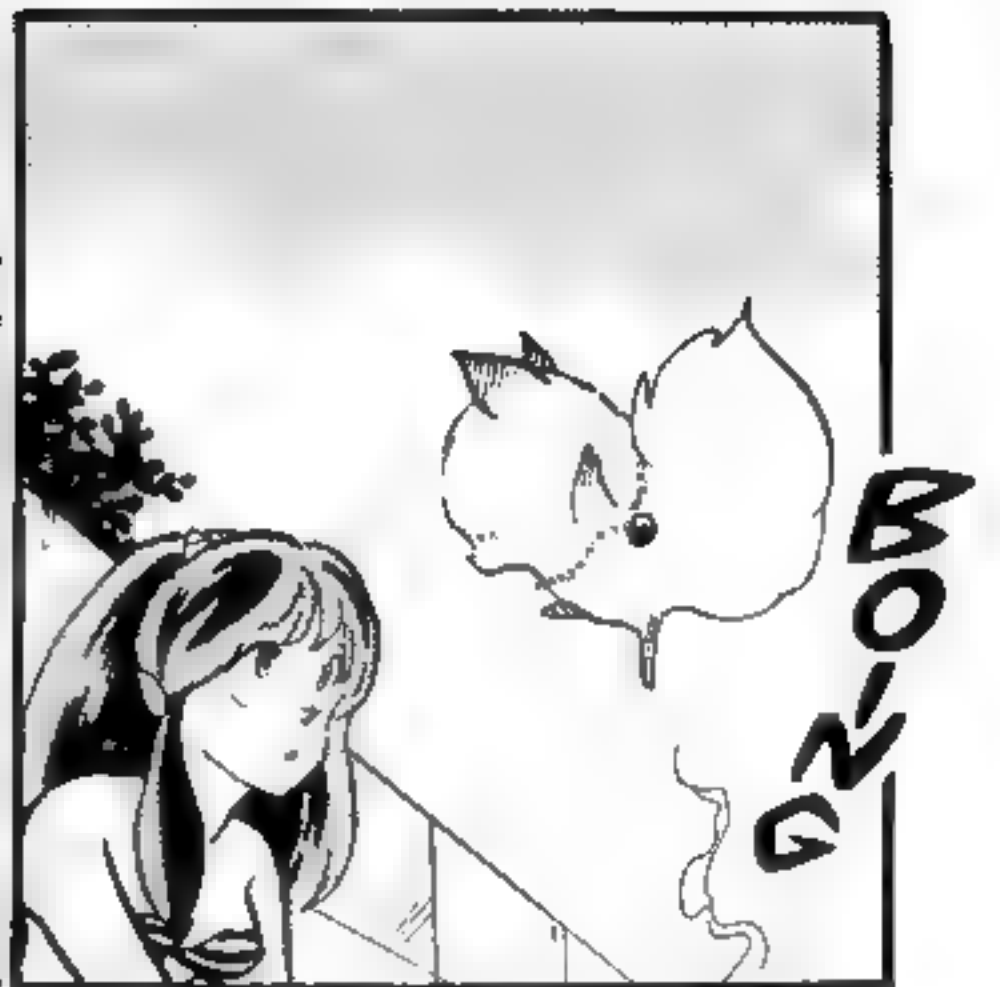
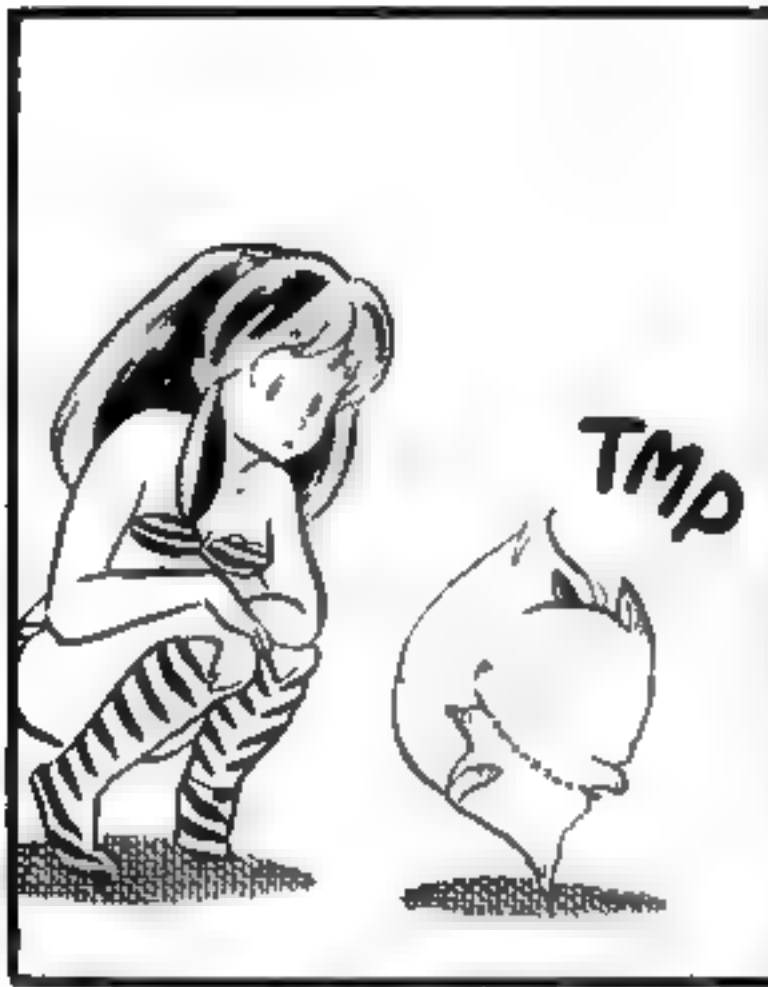


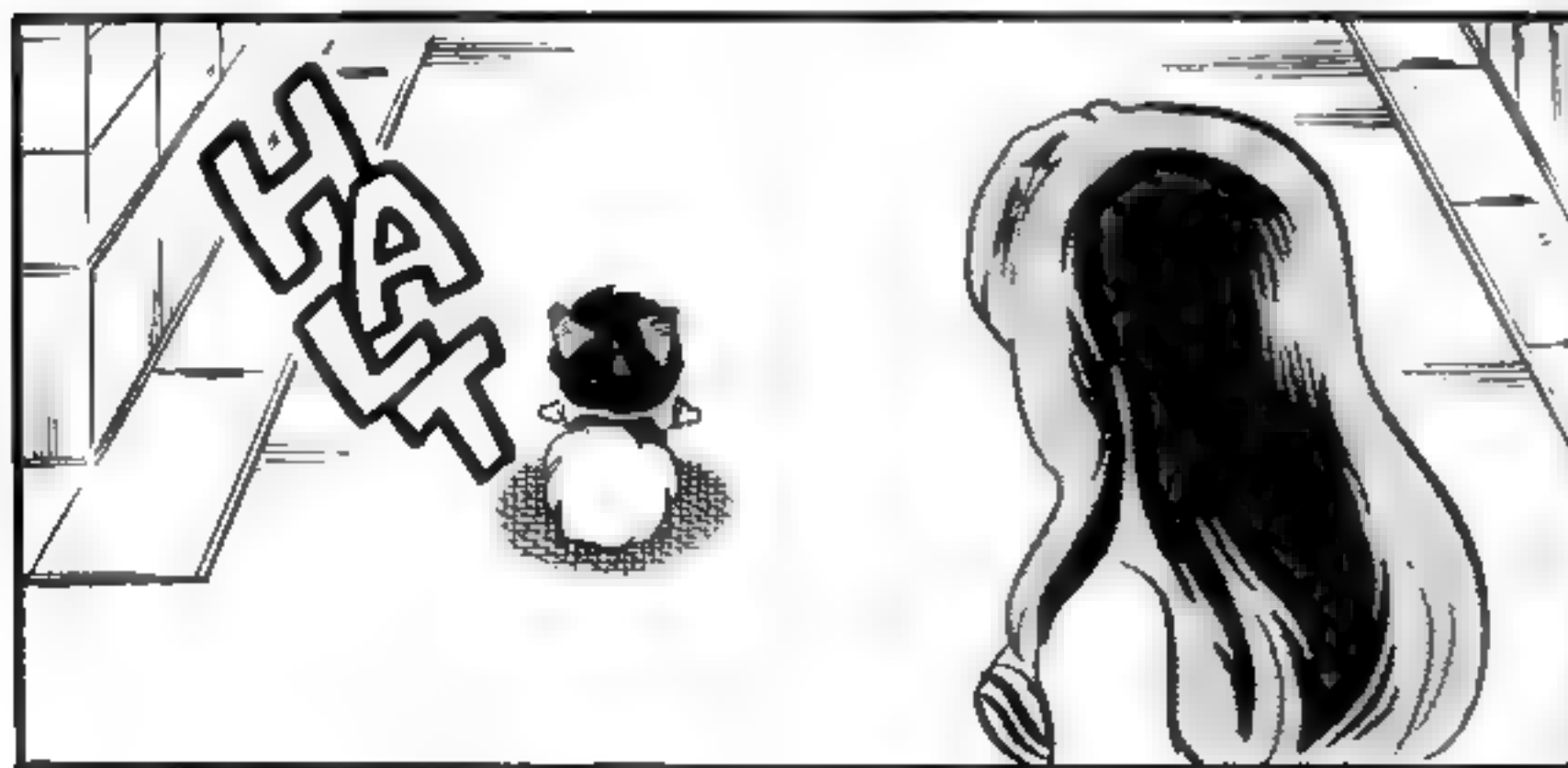
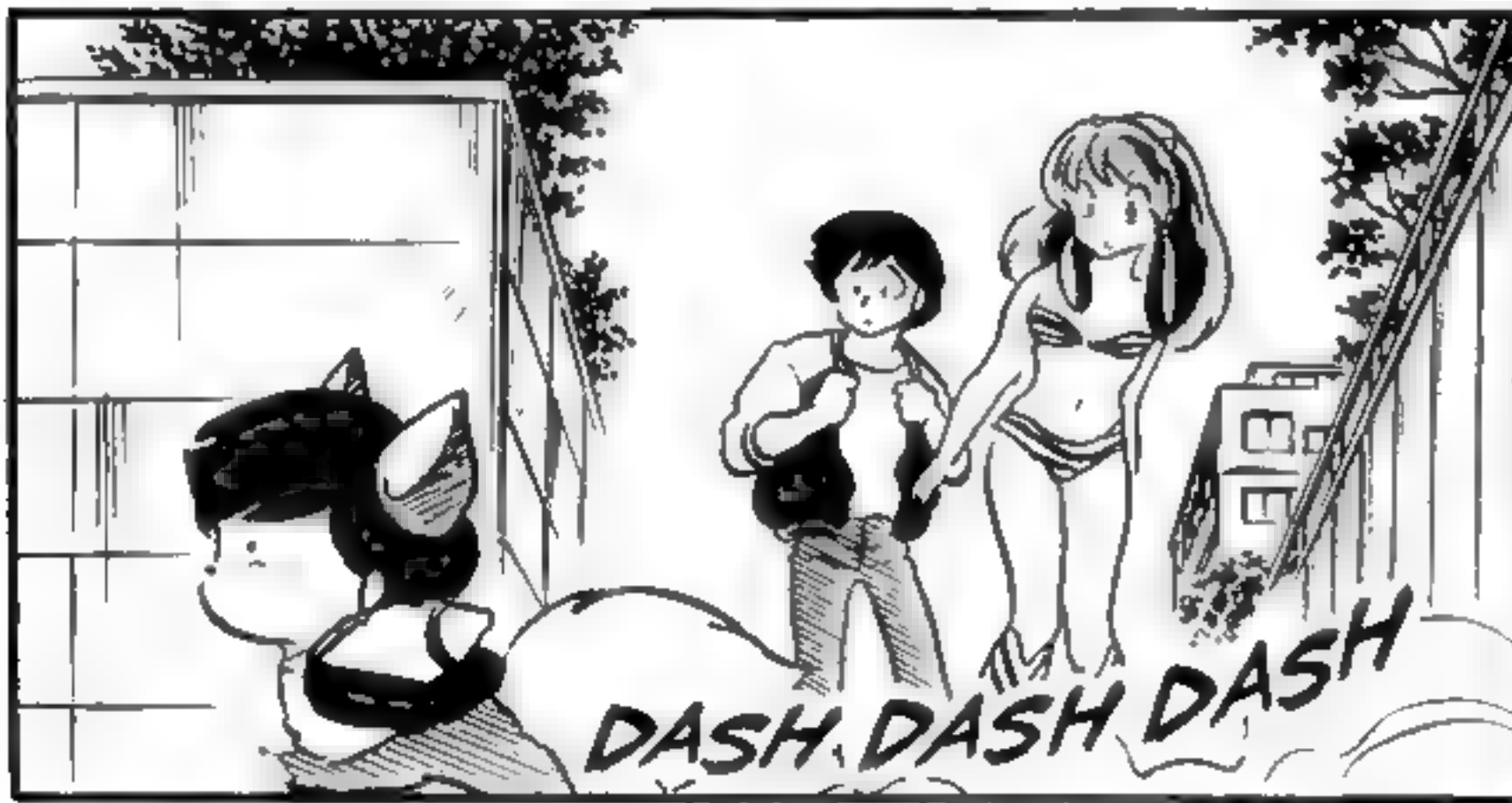
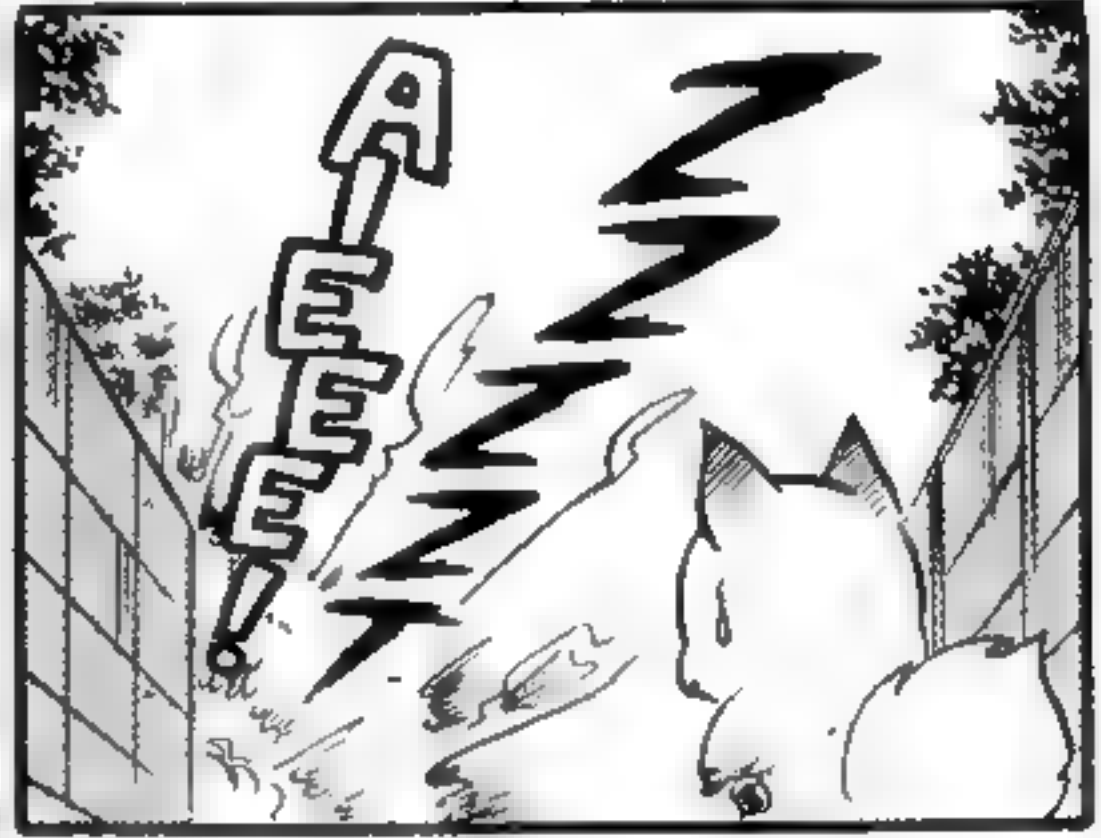
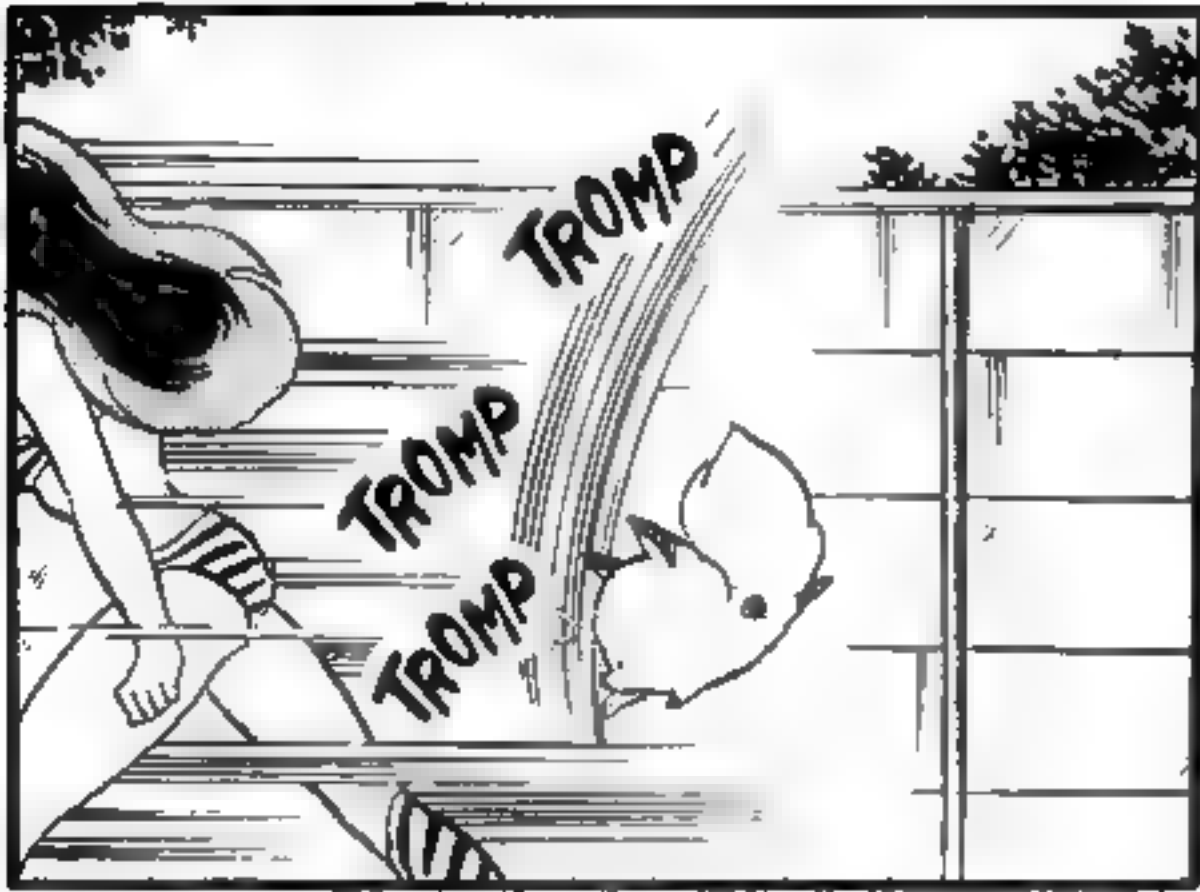
IF YOU GET
THE OGRE GOOD
AND ANGRY AND
SQUEEZE ITS
HORNS...

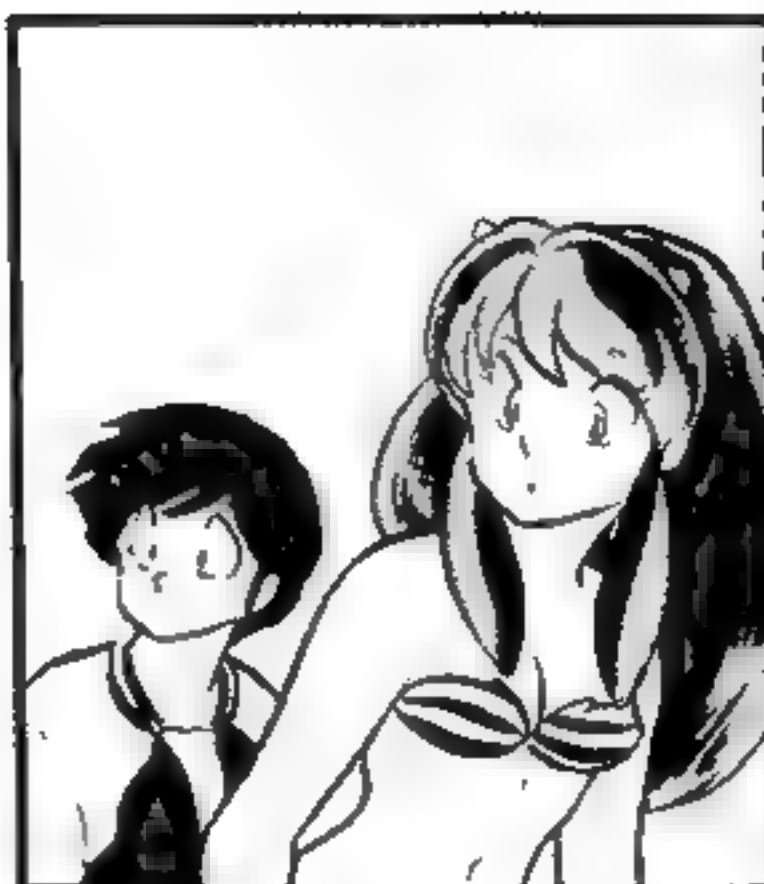
...THE
CURSE
WILL BE
BROKEN!

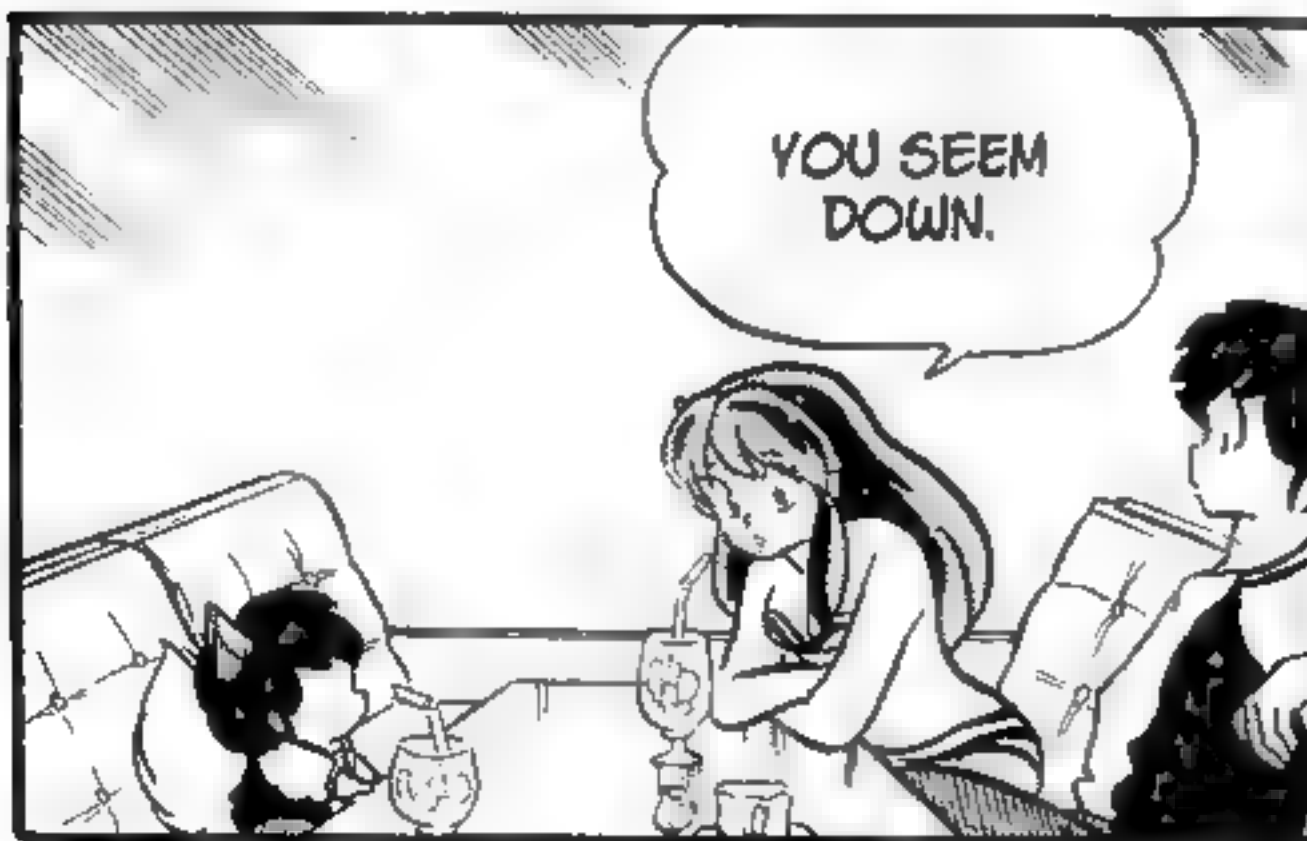
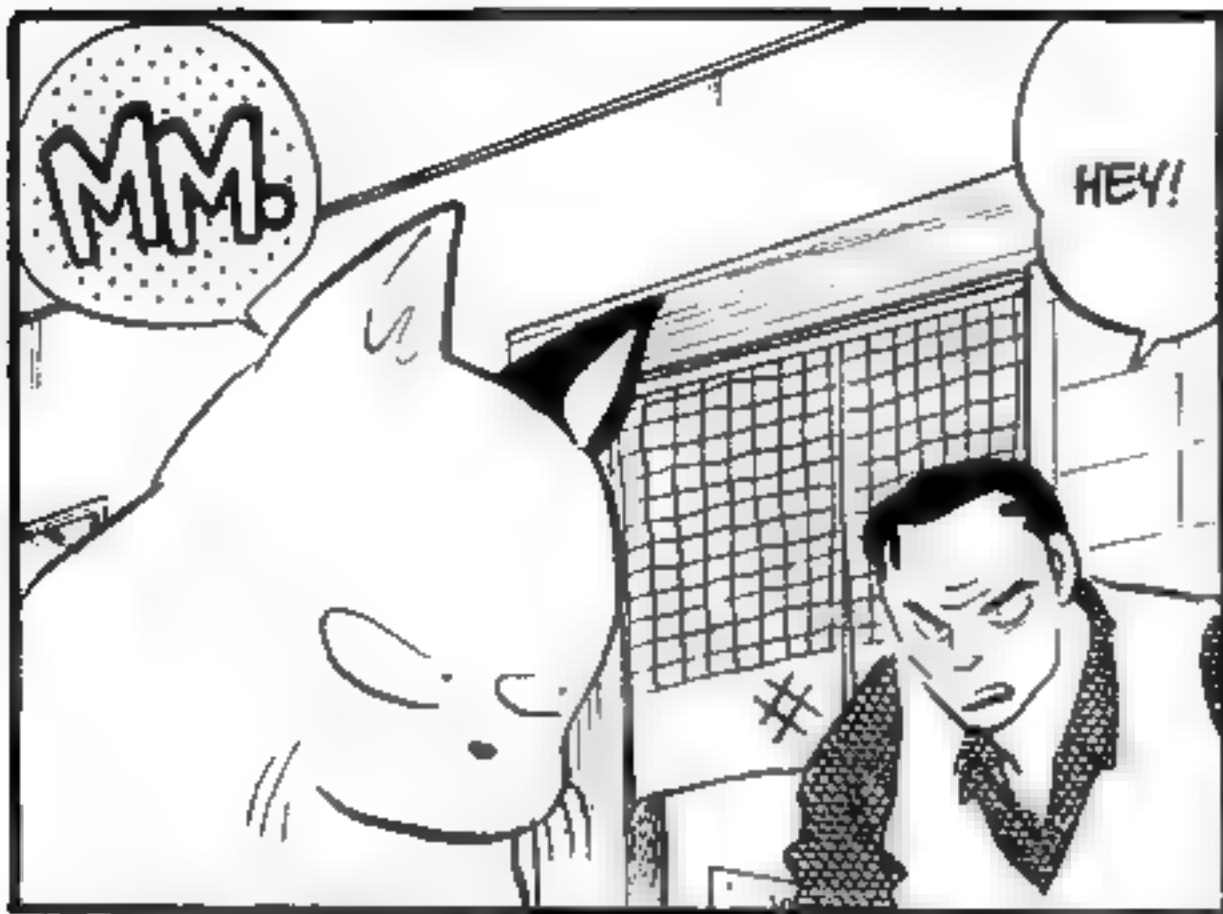
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B-DEP
B-DEP

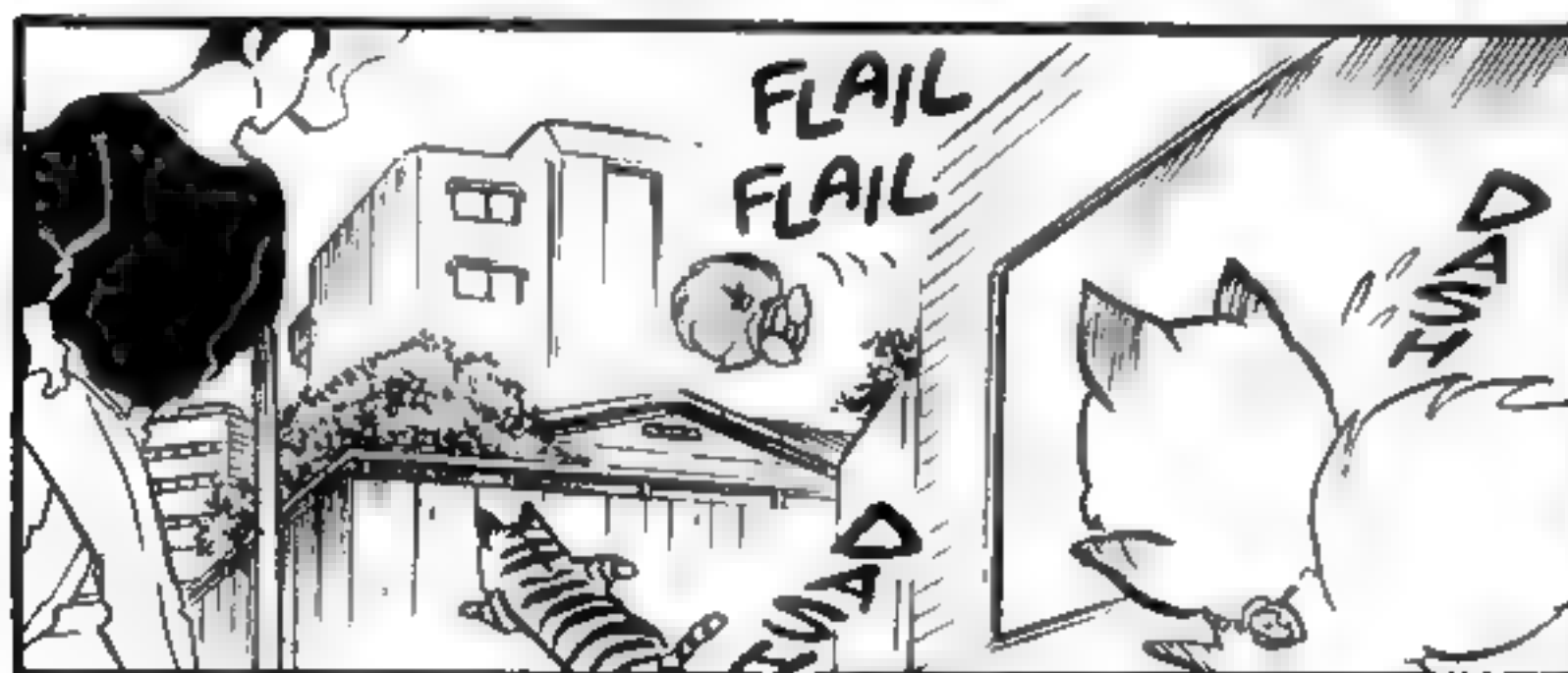


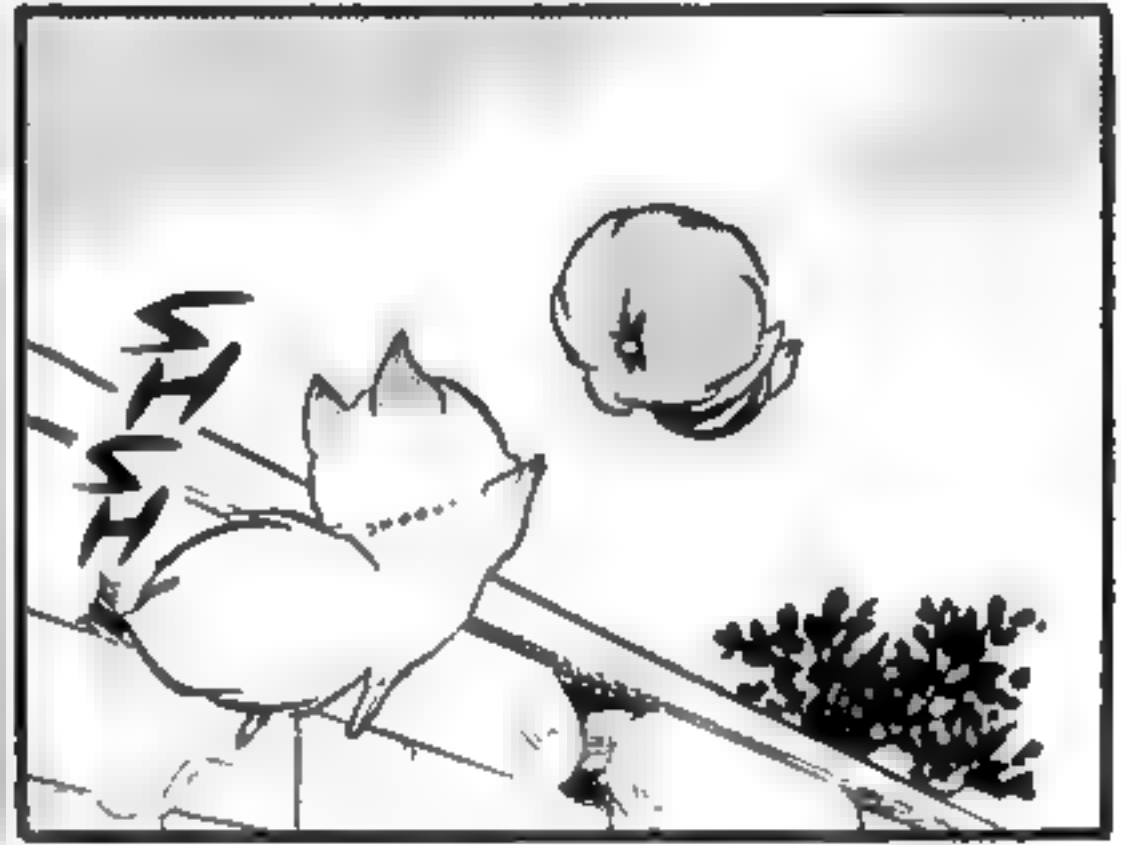
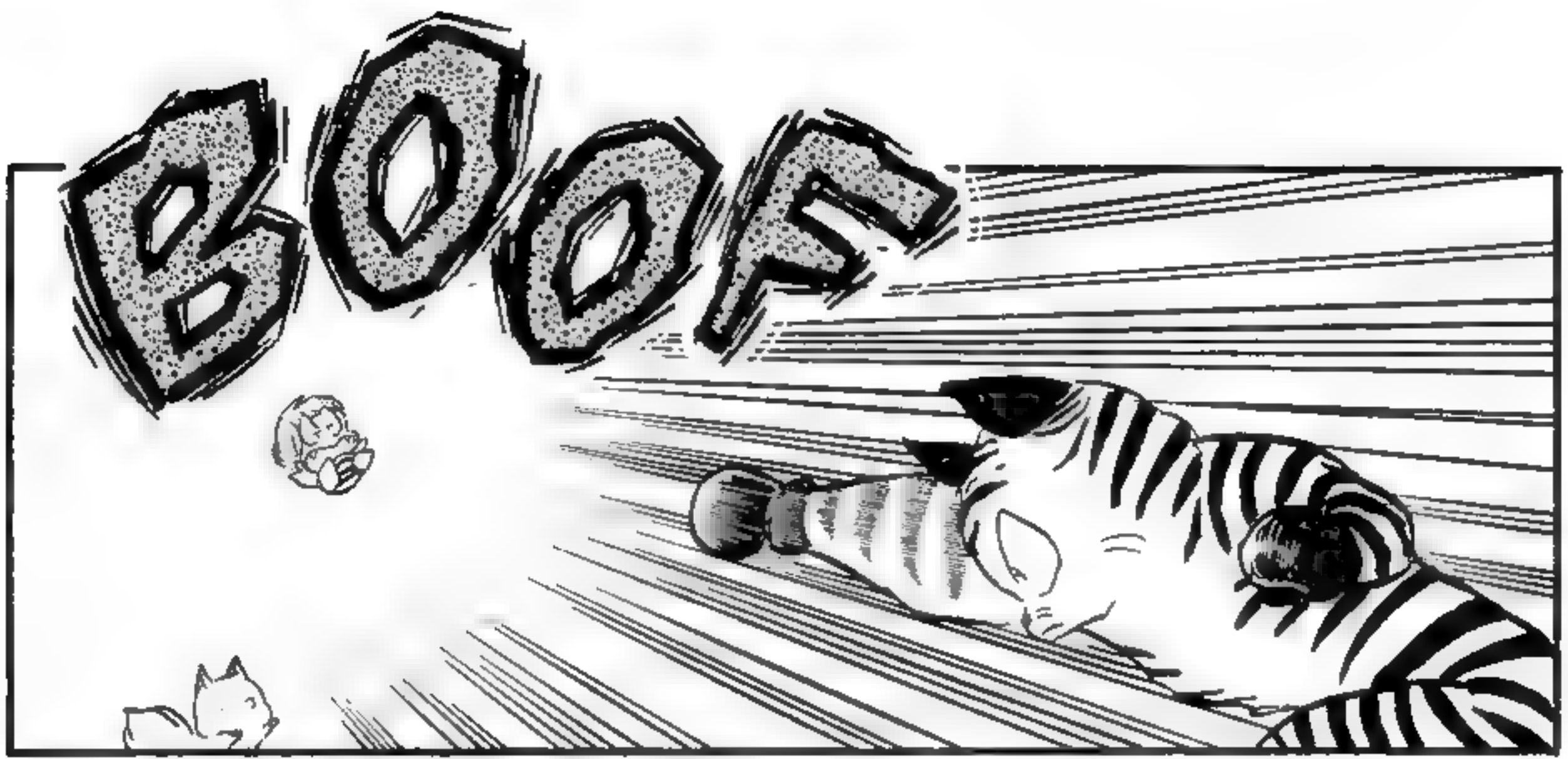




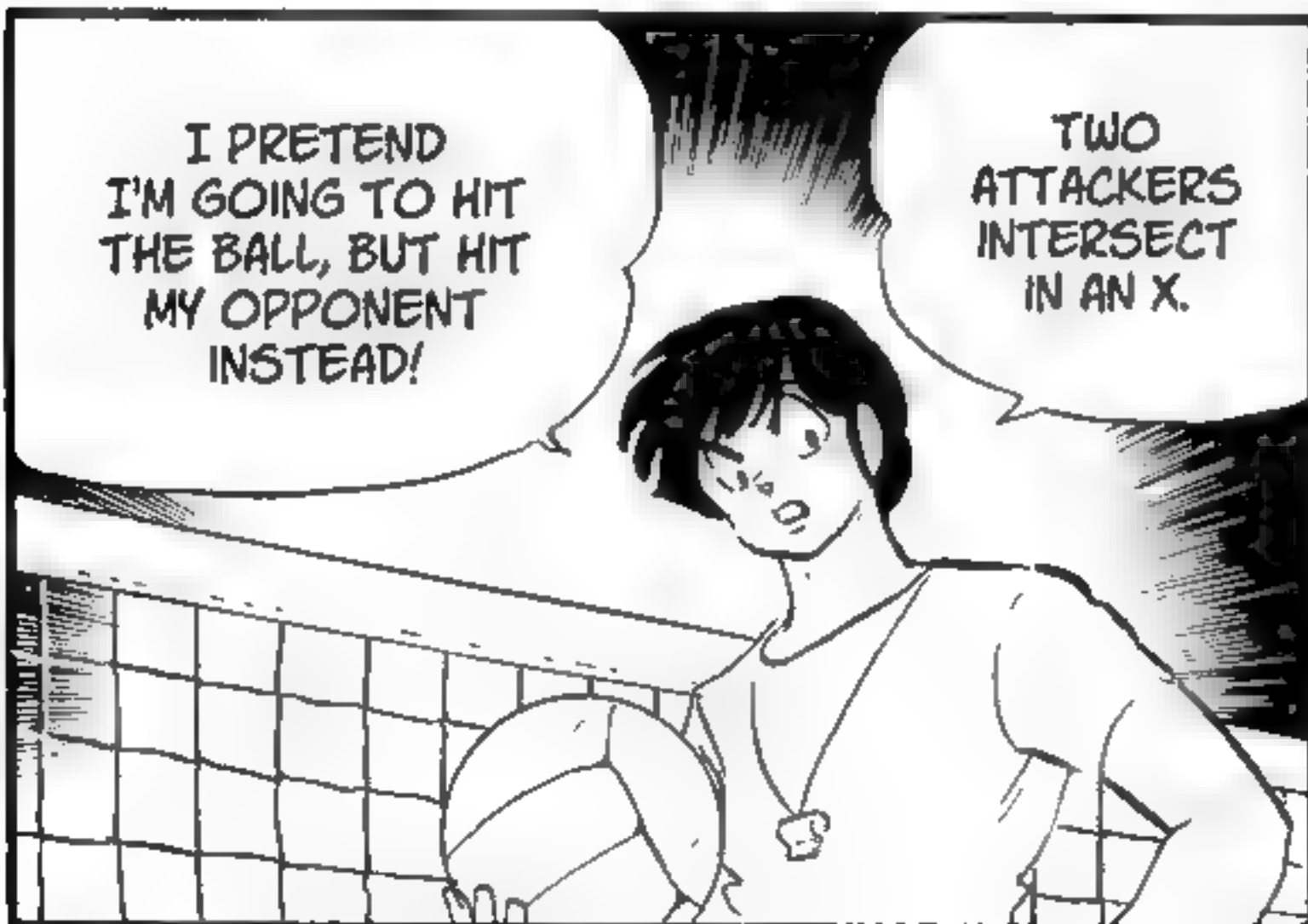




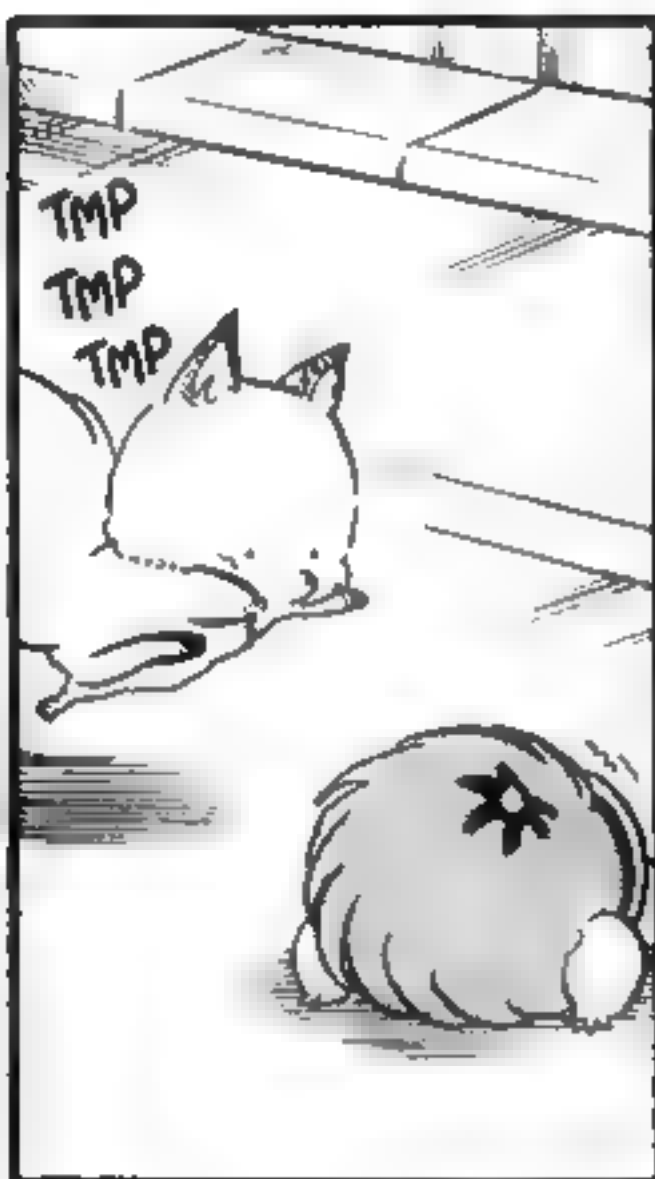




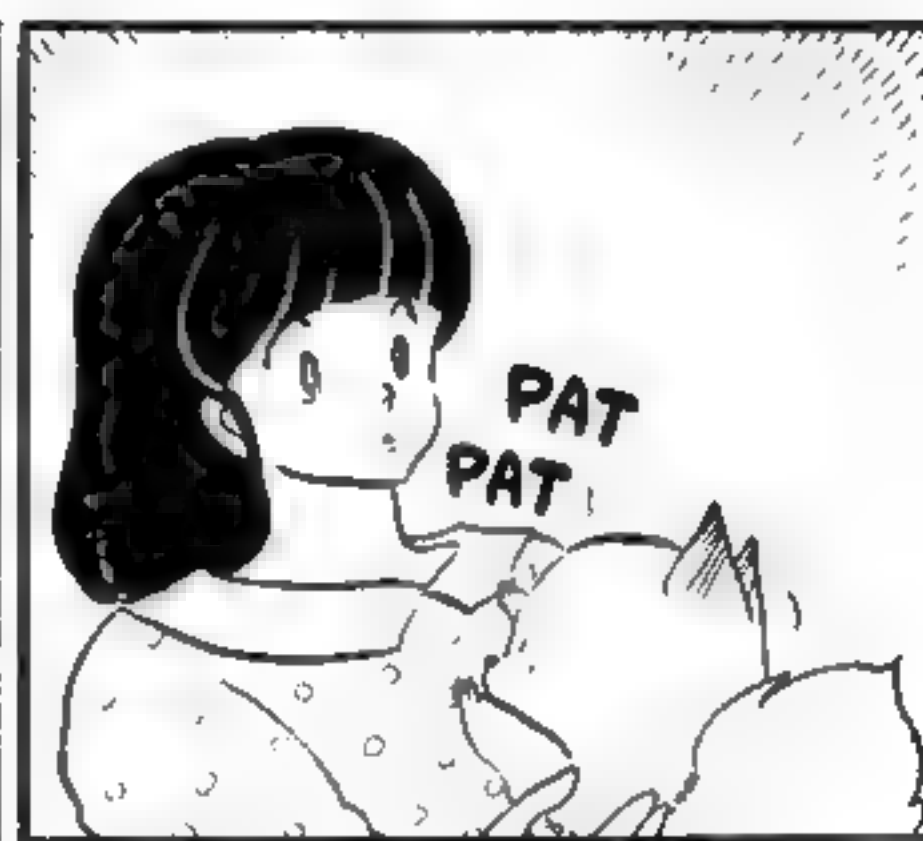
WHAT WAS THAT?!



TWO ATTACKERS INTERSECT IN AN X.







URUSEI YATSURA ★

DATA FILE 28

Why Is the Breadwinner of the Moroboshi Family so Meek? Dad's True Colors!

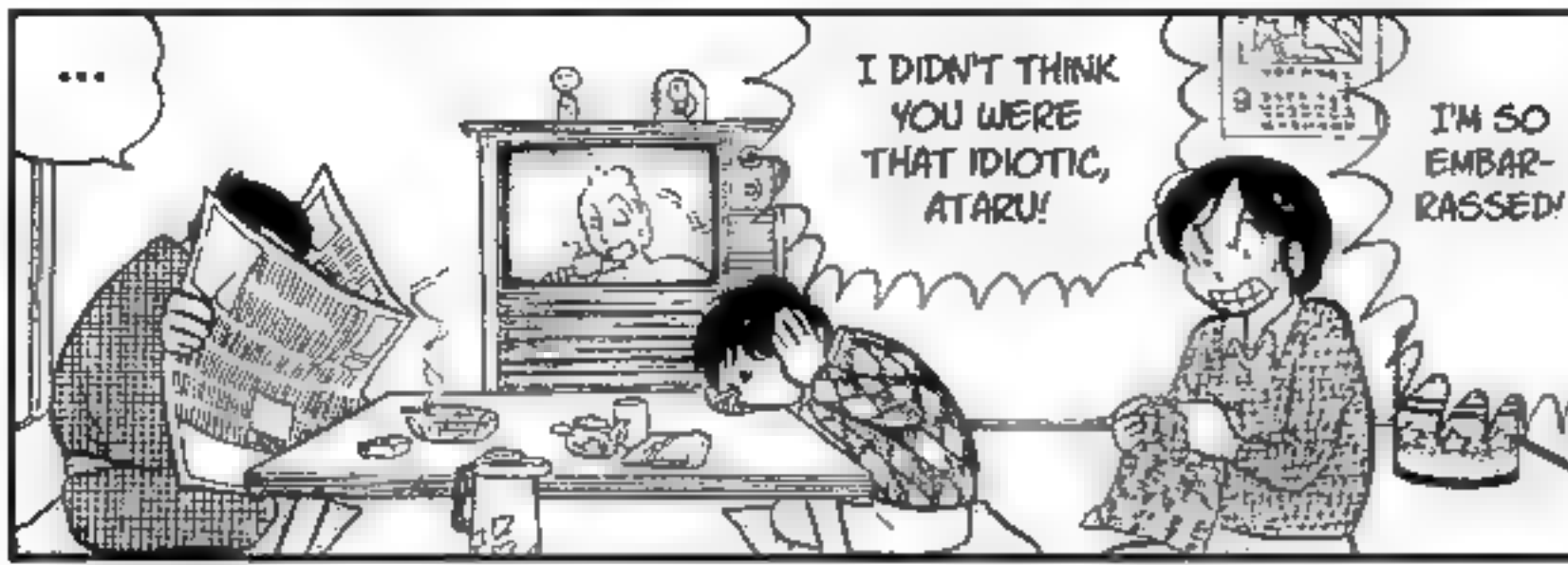
Plagued by the antics of his only son Ataru, Papa Moroboshi is a quiet man who never stands up to his wife. But he's not simply a pushover! Let's take a closer look at Dad's surprising qualities!

The Moroboshi dinner table is extremely lively, such as when Ran bursts in and overturns the dining table (volume 14, chapter 9 "Picking Hangya") or when a palm-sized Lum is on the loose (volume 13, chapter 16 "Big Bottle, Little Bottle").

Ataru's father always seems barely present, off in one corner reading his newspaper as if to escape reality...

But we can't overlook what a Herculean achievement it is to raise Ataru! In this installment, we turn our attention to Ataru's father!





◀ It's a mother's job to scold her son for foolish behavior. (volume 1, chapter 5 "Between a Rock and a Hard Place")

STUDY 1

Why is Dad such a wallflower? ①

Because His Son Does Not Need Much Disciplining

Why does Ataru's father tend to fade into the background?

Because Ataru is a surprisingly good son! In most families, the father's role is to intervene at certain moments. For example, this might include problems that are too much for a mother to handle alone, such as when a teen commits an act of violence, or falls in with a bad crowd. In these emergency instances, it is the father's role to step in.

Ataru is a fool. He gets into all kinds of kerfuffles, including summoning demons (volume 2, chapter 18 "Magic Running") and getting possessed by spirits (volume 3, chapter 2 "Everybody in the Rain," and many more). On top of that, he's girl crazy and hits on chicks every chance he gets. But that's about the extent of the trouble he gets up to.

While Ataru does cause disturbances, he never goes so far as to do anything that would involve the police. Even when he harasses girls, he never pulls shenanigans that would provoke a girl's parents to storm in yelling and screaming. On the contrary, Ataru is often quite a gentleman, and is such a feminist that he'd rather take a punch than hit a girl. (volume 11, chapter 4 "The Glove of Love and Conflict").



▲ Surprisingly enough, Ataru often helps out around the house. (volume 5, chapter 18 "Typhoon Fun")



So while Mr. Moroboshi's son is certainly nonstandard, Ataru is by no means a bad egg, rarely requiring any kind of fatherly interference.

STUDY 2

Why Is Dad such a wallflower? ②

His Son's Girlfriend Lives with Them

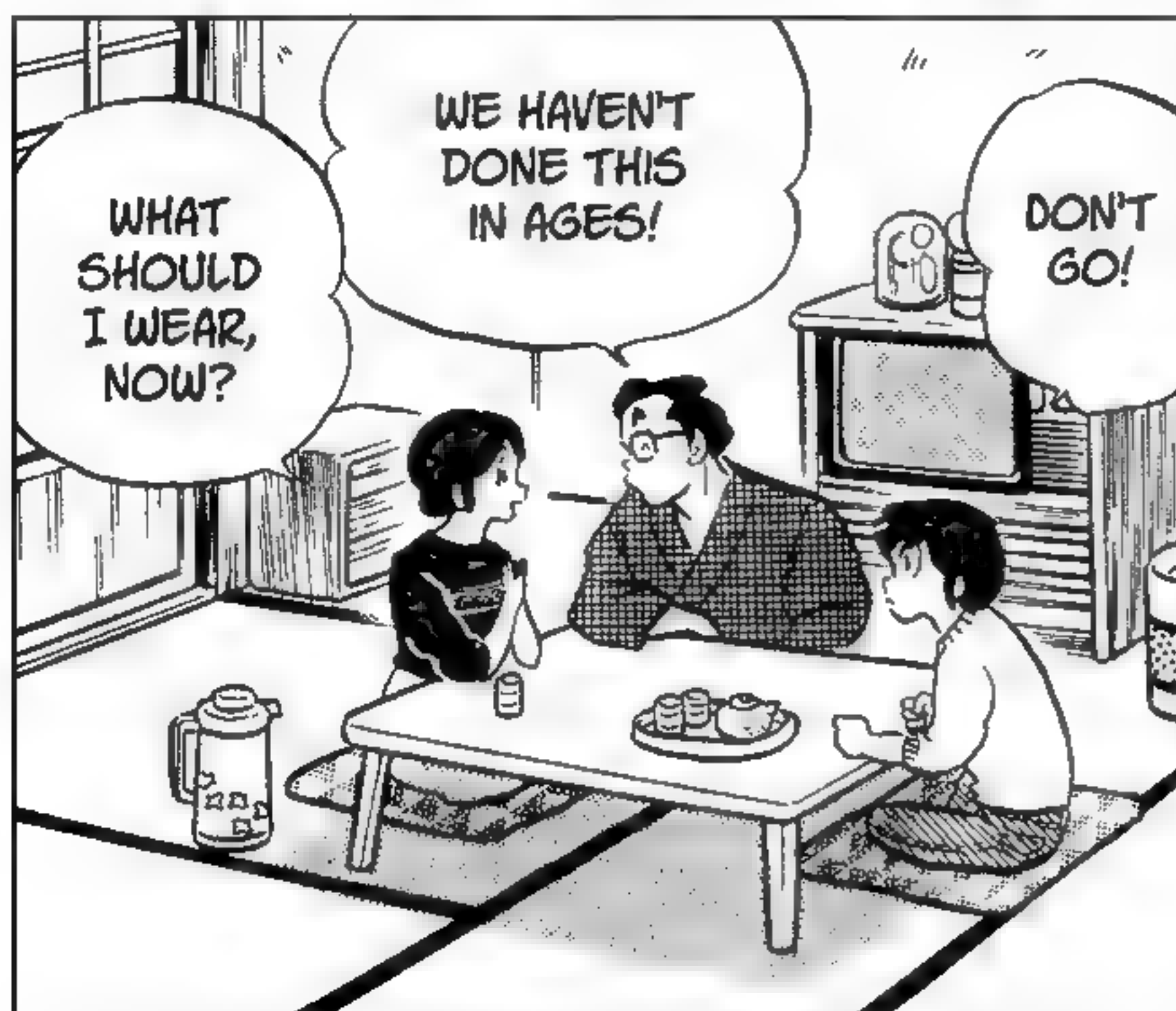
The fact that Ataru's girlfriend, Lum, lives in their home is another reason Mr. Moroboshi blends in with the walls.

When a boy brings his girlfriend home, in every era, it is the role of the mother to fawn over her, ascertain her family background, and gauge how far the youngsters' relationship has progressed.

Meanwhile, it's difficult for the father to know how to interact with a son's girlfriend. If he stares, he's being lewd, and acting too friendly could also be considered inappropriate. Men who don't have daughters of their own are the most awkward at knowing how to behave around a young woman.



◀ Girls on the brink of adulthood are a father's *bête noir*. (volume 7, chapter 9 "Domestic Spat Settlement")



◀ The happy couple go off on a trip together, leaving their son behind. (volume 9, chapter 15 "A Night Alone")

Ataru's father probably doesn't know how to act around Lum, who is likely the first girl Ataru has brought home. On top of that, Lum usually wears a very revealing bikini, which may explain why Ataru's father is often seen hiding behind his newspaper—his eyes need somewhere to land!

Mr. Moroboshi probably feels terribly awkward, but he manages to get by, silently pretending to read his newspaper day by day. No wonder he blends into the scenery!

STUDY 3

Why is Dad such a wallflower? ③

He and His Wife Are Friends

In a traditional Japanese household, the father is the pillar of the family. Wives were supposed to stay three paces behind their husbands, which was one factor that enabled a father to project a strong presence.

But among couples who have more of a friendly relationship, the wife treats her husband more like a man, and less like a father. This upholds his value as a man, but weakens his presence as a father. As it turns out, this is the kind of couple the Moroboshis are!





There is plenty of evidence that the Moroboshis are still sweet on each other. They go on trips without Ataru (volume 1, chapter 9 "Showdown") and encourage Ataru to go on a trip so that they can enjoy New Year's without him (volume 3, chapter 4 "If There Be Courage"). In the rare event that there is a marital conflict, the neighbors remark, "Well, that's unusual. The Moroboshis are having a spat!"

▲ Lum's UFO is frequently visited by traveling merchants. (volume 13, chapter 21 "Love's Servant")

Unlike Shinobu's mother, who has plumped up like a typical middle-aged woman, Ataru's mother maintains a trim, well-groomed look. Clearly, she is committed to not allowing herself to just turn into a frumpy old housewife!

In other words, Mr. Moroboshi lacks impact as a father, but he shows up in his marriage well enough to keep the sparks alive! Hidden behind that salaryman suit and that spacy, bespectacled gaze, Mr. Moroboshi has surprising qualities!



▲ Mr. Moroboshi cries bitter, jealous tears when his wife shows interest in another man. (volume 1, chapter 6 "To Kill with Love")

He's Actually a Very Stylish Father!

A baggy cotton shirt, a belly band, and culottes with an elastic waist— a look associated with many stylish characters, but most of all with Mr. Fujinami!

Mr. Fujinami always seems to be wearing the same thing. But when we counted up his looks, we discovered that he actually possesses quite a varied wardrobe! His closet includes a monster costume (volume 12, chapter 1 "A Valliant Duel—Part 1"), a mutant costume (volume 12, chapter 17 "Vestiges of a Wife"), and a seahorse costume (volume 14, chapter 7 "Pick Your Fish")!

He Owns Multiple "I ♥ the Ocean!" Shirts

One notable look is his pajamas and quilted housecoat. Even though he wears the same daytime clothing all the time, his nightwear includes two cotton yukata robes, one with a traditional print (volume 9, chapter 9 "Album of Memories") and one with big waves on it (volume 9, chapter 16 "A Chest Full of Longing—Part 1"); and two quilted dotera housecoats, one plain (volume 15, chapter 12 "The Runaway Turkey") and one featuring Mt. Fuji (volume 10, chapter 20 "Youth Rugby Hell"). He seems to put more effort into his house wear than the clothing he wears in public—suggesting that he might ascribe to an unusual fashion philosophy of dressing up only behind closed doors!

Moreover, in one incident Mr. Fujinami's signature "I ♥ the Ocean!" shirt is ripped to shreds, but later he's seen wearing it again as if nothing happened (volume 14, chapter 18 "Beach Cafe Summer"). This suggests that he owns multiples of the same shirt. We can conclude that Mr. Fujinami has a more abundant wardrobe than anyone suspected!

Mr. Fujinami's basic style: a loose shirt (with "I ♥ the Ocean!" print), elastic-waisted culottes, sandals, and a straw hat.

Mr. Fujinami's other wardrobe items:

Costumes (three), pajamas and padded housecoats (two each), Mendo (three times), Ataru (twice), Ryunosuke, Kosuke, six classmates (once each), a coverall apron, a skirt, a sailor-style Japanese schoolgirl uniform, a jacket, a jacket with a matching hat, slacks, swimwear, a morning coat, and a karate gi (one each), and a chimney (volume 13, chapter 10 "Heartbreak Crossin': Part 1")

Author: Kyoko Sugimori
Concept: Masatake Sugimori

Urusei Yatsura: 366 Stories in All!

Anyway

We counted them up!

Mr. Fujinami's Looks



▲ Mr. Fujinami has pretty hip cotton yukata robes. (volume 9, chapter 16 "A Chest Full of Longing—Part 1")

Mr. Fujinami even attends a party at the Mendo residence wearing his classic culottes and baggy "I ♥ the Ocean!" shirt. (volume 8, chapter 17 "The Wild Christmas Tree Party!")



Part 28 Notes

The setting of *Urusei Yatsura* is in Japan, with references to history, cultural holidays, beliefs and practices. Check out the notes below to enrich your reading experience.

Page 196, panel 1 – *Tanabata*, or the star festival, takes place on the seventh day of the seventh month, when according to a Chinese legend the two stars Altair and Vega, usually separated by the Milky Way, are able to reunite.

Page 201, panel 5 – *Yakisoba* are stir-fried noodles, a popular street food often seen at festivals.

Page 207, panel 6 – Amida lottery is a method of deciding randomly, like drawing straws.

Page 241, panel 3 – *Natto*, or fermented soybeans, is a popular health food in Japan. Natto is also notorious for being slimy, gooey, and stinky.

Page 266, panel 3 – In the original Japanese, he calls the squid “ikagawashii,” which means “suspicious or questionable.” *Ika* means “squid,” so ikagawashii also sounds like “squid-ish.”

Page 336, panel 4 – The wine he is referring to is *shochu*, a traditional Japanese alcohol usually distilled from rice, sweet potatoes, barley, buckwheat, or brown sugar. It is more alcoholic than grape wines, but less alcoholic than hard liquors like vodka.



Rumiko Takahashi



The spotlight on Rumiko Takahashi's career began in 1978 when she won an honorable mention in Shogakukan's prestigious New Comic Artist Contest for *Those Selfish Aliens*. Later that same year, her boy-meets-alien comedy series, *Urusei Yatsura*, was serialized in *Weekly Shonen Sunday*. This phenomenally successful manga series was adapted into anime format and spawned a TV series and half a dozen theatrical-release movies, all incredibly popular in their own right. Takahashi followed up the success of her debut series with one blockbuster hit after another—*Maison Ikkoku* ran from 1980 to 1987, *Ranma 1/2* from 1987 to 1996, and *Inuyasha* from 1996 to 2008. Other notable works include *Mermaid Saga*, *Rumic Theater*, and *One-Pound Gospel*.

Takahashi was inducted into the Will Eisner Comic Awards Hall of Fame in 2018. In 2019, she won the Grand Prix at FIDB Angoulême. She won the prestigious Shogakukan Manga Award twice in her career, once for *Urusei Yatsura* in 1981 and the second time for *Inuyasha* in 2002. Her series have sold over 200 million copies worldwide as of March 2017. A majority of the Takahashi canon has been adapted into other media such as anime, live-action TV series, and film. Takahashi's manga, as well as the other formats her work has been adapted into, have continued to delight generations of fans around the world. Distinguished by her wonderfully endearing characters, Takahashi's work adeptly incorporates a wide variety of elements such as comedy, romance, fantasy, and martial arts. While her series are difficult to pin down into one simple genre, the signature style she has created has come to be known as the "Rumic World." Rumiko Takahashi is an artist who truly represents the very best from the world of manga. Many of her titles, including *Mermaid Saga* and her current series *RIN-NE*, are available in North America from VIZ Media.



URUSEI YATSURA

VIZ Signature Edition

Vol. 14

STORY AND ART BY

RUMIKO TAKAHASHI

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by Rumiko TAKAHASHI

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PARENTAL ADVISORY

URUSEI YATSURA is rated T+ for Older Teen and
is recommended for ages 16 and up. This volume
contains fantasy violence.